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DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

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DRAMATIC MIRROR

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United Booking Offices

(Agency)

A. PAUL KEITH . . . . President

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FOR BOOKING ADDRESS

S. K. HODGDON

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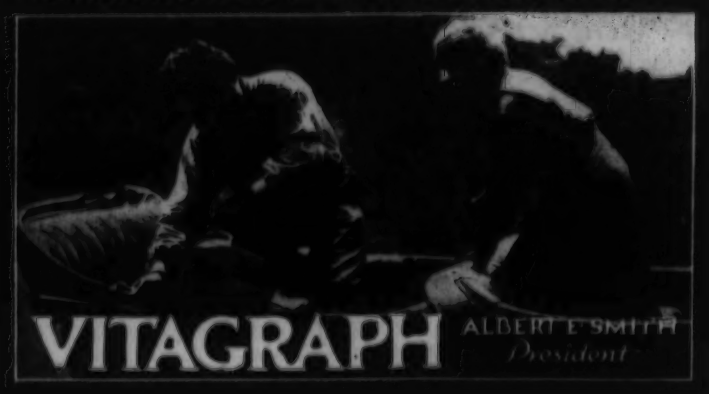
Very truly yours,
A. S. CRYSTAL,
Meyer & Schneider, Hopkinson Theatre,
Brooklyn, N. Y.



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A woodland refuge for Roy Stewart and Marion Marvin in "Cactus Crandall" (Triangle)

Sessue Hawakaya is the center of a struggle in "His Birthright" (Haworth-Mutual)

Peggy Pearce, Graham Pettie and Joe Bennett settle a problem in "The Golden Fleece" (Triangle)

Boarding house pleasantries feature "The Summer Girls," a Paramount-Sennett comedy

Dustin Farnum offers prairie protection in "The Light of Western Stars" (Sherman-United)

A hair-cut in a front line dug-out forms an amusing incident in "Till I Come Back to You" (Arteraft)

Clara Kimball Young in "The Savage Woman" (Select) is startled by the results of her behavior

Gloria Swanson plays a maternal role charmingly in "Shifting Sands" (Triangle)

Corinne Griffith has a stage scene in "The Clutch of Circumstances" (Vitagraph)

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXIX
WHOLE NO. 2072

SATURDAY
SEPTEMBER 7, 1918

ON THE TRAIL OF THE SEASON'S HITS

By BURNS MANTLE

No Beginning Nor End to "Regular" Year—"Summer Shows When Good Are Very Good; When Bad They Are Torrid"

YEARS ago, when John Drew was the Jack Barrymore of his day, the theater shutters went up the first of June and stayed up until Uncle John took them down at the Empire the first week in September.

Then, one August day, it occurred to the owner of a promising farce that if he could get a few weeks start on the regular season it might prove a profitable venture. There were a host of eager buyers in the city in search of entertainment of one kind and another, so why not give them something in the theatrical line?

The farce was produced and was an immediate hot weather success. As a result it made one manager a lot of money and a lot of managers envious. Since then the summer show has become a fixture, and there has been neither a definite beginning nor end to the "regular" theater season.

• • •

SUMMER shows, as a matter of record, are much like winter shows, only a little more so. Putting the chorus into organdie or draping the bed with cretonne does not change the character of a musical play nor make a bedroom farce a seasonal entertainment. Shows are shows, whatever the temperature. When they are good they are frequently very, very good, and when they are bad they are usually torrid. And when they are good they succeed and when they are bad they find their way to the celebrated Mr. Cain's mausoleum as quickly at one time a year as another.

We are, however, a habit-run people. Always having had a grand opening of the theater season, with attractions piling over each other in the eagerness of their managers to get a quick verdict, we refuse to be satisfied without one. Consequently last week six new plays were produced on Broadway in five days, and there would have been seven if Marjorie Rambeau of "Where Poppies Bloom" had not suffered an attack of laryngitis. At least the announcement said it was Marjorie, though the serious intimated that it was the play that had been stricken.

• • •

OF THE seven plays announced three were offered by A. H. Woods, which would lead the casual observer to infer that Mr. Woods is keen for the summer production and places much faith in it. As a matter of fact Mr. Woods places his faith in plays rather than in seasons, but being of a venturesome turn he is always anxious to discover the value of the 'scripts he has bought. He is usually the first in the field, and eight times in ten, with a hit. In fact, every other manager's ambition to duplicate his success with the first "Potash and Perlmutter" and the present "Friendly Enemies" is one of the things responsible for the August theater.

Besides "Where Poppies Bloom," which went over till this week, Mr. Woods offered the English dramatic novelty, "Under Orders," and a new Jules Eckert Goodman-Montague Glass farce called "Why Worry?" He quite evidently was attracted to "Under Orders," which was called "Out of Hell" in England and "My Boy" during its Stamford and Long Branch days in America, by reason of its oddity. A four-act drama played entirely by two actors rather appealed to A. H—both as a novelty and a salary list. Think of an all-star, co-star cast for $1,000 a week! Yet I dare say few of his fellows would have risked a production of it, knowing that stunts in the theater seldom achieve more than a succès d' estime.

• • •

THE verdict in the case of this particular play will have to be rendered by the casual rather than the regular playgoers. To the latter the ways and manners of Effie Shannon and Shelley Hull, who play the four parts, are so well known as to minimize seriously their attempts to create suspense and sustain illusion. Miss Shannon, appearing first as the mother of an American son departing for the front, and later as her twin sister for some years resident in Germany, asks her audience to credit the change by observing that while as an American she wore her hair rather elaborately coiffed, as the adopted Teuton it is quite severely combed, and that she also has replaced her elaborate house gown with one of simple black. Which it is not so easy for those who know her well to do as we suspect it will be for those who will come later.

We found it equally difficult to accept Mr. Hull as an American of Americans when he smiled and a German of the Germans when, changing to the character of his own cousin, the son of his mother's twin sister, he frowned and let fall an occasional German idiom. They are both good players, these two, and with a little help from the spectators' imagination preserve a creditable interest in the dramatic story they tell. But neither has been trained in that school which develops the versatility of the actor, for the good reason that no such school has existed in the American theater in years. And having created and held their respective audiences by emphasizing their personal graces they are bound to find it difficult to change now.

• • •

"WHY WORRY?" represents another angle of the Woods' sense of showmanship. He quite frankly spells art with a small "a" and box office as one word with a large "b." Fannie Brice, argues Mr. Woods, is popular as an impersonator of Yiddish types in vaudeville; that there is a large public interested in Yiddish-American humor, Potash, Perlmutter and nature's other comedians have proved. Therefore, why not Fannie Brice as the heroine of a farce that will permit her to introduce her vaudeville specialties?

"Of course, Fannie can't act," suggests some one. "No

(*Continued on page 382*)

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE FOUNDED 1879

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THE MIRROR

LOUIS R. REID, Managing Editor

Burns Mantle Now Writing Regularly for The Mirror

BURNS MANTLE is now writing regularly for THE MIRROR, beginning with this issue. It is with great pleasure that THE MIRROR makes this announcement for it has long recognized the superior qualities of Mr. Mantle as a dramatic critic and an authoritative chronicler of amusement affairs in America, and it is further evidence of the desire of the management to maintain THE MIRROR as the only high-class amusement weekly in this country. This policy is being carried out by the institution of several new features, the enlargement of the staff and the expansion of departments which have long been popular.

Mr. Mantle will write of amusement affairs as they affect all branches of the industry in the intelligent and entertaining manner that has won him a wide public in New York and elsewhere. In his first article he discusses early productions of the new theatrical season.

• • •

Trade Review Characteristically Misunderstands Mirror—Government the Guide of the Industry.

IT IS a foregone conclusion that in reflecting upon the signs of the times in the motion picture industry one will run afoul of the deliberately misunderstanding character of the Exhibitor's Trade Review. Our contemporary seems always to be playing safely on the defensive, to be rushing to the support of this or that in its romantic desire to be a champion of pre-war conditions, rather than leaping to the front with initiative and progressiveness.

THE MIRROR realizes now in much the same manner as Governor Capper of Kansas probably realized after he rebuked the Trade Review editorially in his paper, the Topeka State Capital, that codes and symbols and diagrams are necessary addenda to all editorial writings if the comprehending powers of the Trade Review are to be reached.

THE MIRROR never suggested that the Government take over the film industry or the motion picture theaters. It merely editorialized on a piece of news that a law had been proposed before the Hungarian Parliament to place all picture theaters under communal and civic control so that the accruing revenue could be devoted to public needs and said that this might be a precursor of a similar innovation here.

The Trade Review in puerile wrath misconstrued THE MIRROR statement and read a meaning into THE MIRROR editorial that was not there.

However, what THE MIRROR printed as a possible eventuality in the film industry has come to pass to a certain degree despite the childish and impotent discontent of the Trade Review. In declaring motion pictures entitled to the treatment of an "essential industry" the Priorities Committee of the War Industries Board imposes certain regulations to the effect that permits for the erection of new theaters and equipment are to be denied during the war, substitutes are to be used to conserve metals, the manufacture of new iron and tin containers for film are to be discontinued, only wholesome pictures are to be made, old film must be scrapped and reclaimed and as a measure to save chemicals only one negative of a single picture destined for domestic use is to be made.

Does it not appear as if the Government was pretty much the guide of the motion picture industry and had determined that it was one of its most valuable assistants in the prosecution of the war? Does it not also appear that the Trade Review is behind the times, is indeed wrapped in the cotton wool of smug, before-the-war complacency?

• • •

Proposed Try-Out Theater Holds Golden Opportunities for Manager, Playwright and Actor

GEORGE ARLISS' proposed Theater Annex should win the whole-hearted endorsement and enlist the active co-operation of every manager who is genuinely interested in the future of the theater. It is an idea certain to redound to the benefit of all if properly developed—to manager, playwright and actor.

How much talent capable of a glorious growth stagnates, how often are founts of inspiration muddied or choked because of the deadly indifference of those who might show the way or the shrinking helplessness of those whose peculiar creative gifts seem to unfit them for a practical realization of their dreams. With a theater placed at the disposal of the Annex society on free afternoons, with an advisory board to read and aid the playwright in readjusting the 'scripts with stage limitations in view, with a nucleus of adept players to interpret these plays, supported by the most promising aspirants on the waiting lists of the managers, these managers can view "dress rehearsals" without risking a cent.

Where a future is indicated for the play, it can then be given an engagement, and, aside of the pecuniary consideration, which is the manager's sole concern, the net result would be recognition for the rising playwright and player, roles for established stars that will enhance their reputation and a newer and more virile dramatic school.

STARS OF SEPTEMBER

Fred and Adele dance and Passing Show

Astaire just dance in "The of 1918"

Six feet—and every inch a soldier. Effie Shannon and Shelley Hall in a pleasing incident in "Under Orders"

Curses on you, Jackie Dalton! Eva Williams in "She Walked in Her Sleep" is indifferent to the clutching hand of William Jefferson

Grace Keeshon, a comely cowgirl in The Passing Show of 1918"

Commerce vs. art in "Why Worry?" with the odds about even. The Avon Comedy Four, at the left, represent art, while commerce has on its side Fannie Brice, George Sidney and May Boley

HILL-NICOLAI CIRCUIT THING OF PAST

Road Conditions Top Off Havoc Wrought by Inroads of Pictures

With pictures originally to usurp the greater part of the business that flowed to melodrama and rough farce, such as once kept the great Stair & Havlin circuit playing capacity for almost fifteen years, the road conditions obtaining today have put the quietus on the International circuit, successor and long struggling remnant of the celebrated syndicate first mentioned.

The chain of houses known as the International, controlled by Gus Hill and George Nicolai, ceased to function as such a few days ago, when such of the bigger houses of the system as the Lyceum in Detroit and the Majestic in Buffalo were turned over to other booking interests.

Bert C. Whitney has transferred his interests, once centered in the Grand Opera House of Detroit, to the Lyceum, and Klaw & Erlanger will supply the Majestic in Buffalo with attractions hereafter.

Gus Hill and one or two other producers of popular-priced plays are still sending forth attractions to fill in gaps in outlying bookings here and there, the former with a perennially re-shaped "Mutt and Jeff" offering as his seasonal chef d'ouvre.

George Nicolai, it is said, will devote some attention to making productions, aside from providing a new policy for the theaters still under his control.

. . .

SOUSA URGES SUPPORT OF NEW OPERA

Puts Encouragement of American Singers Next to Winning the War

One hundred more founders, each to invest $100 in the enterprise, are needed to insure the prompt opening of the first production which is planned for this winter by the Commonwealth Opera Company. Lieutenant John Philip Sousa of the United States Navy is president of the organization, and has made a personal plea for support of the project to his admirers and all music-lovers in the final drive for the permanent establishment of the new co-operative operatic institution.

"Next to winning the war," said Lieutenant Sousa, "I should like to see the people of New York realize the big idea and the fine opportunity contained in the foundation memberships of the Commonwealth. I wish I could give a lo. of my time to this admirable project.

"The Commonwealth Opera Company is a sure investment, an investment in American singers and American music. American composers, too long neglected, have only recently been fostered by contemporary conductors and opera companies.

"I feel gratified at the prospect of being associated in this undertaking with men like William G. Stewart, resident director at the Hippodrome; De Wolf Hopper, Raymond Hitchcock and a score of others who received their training in the days of the old Castle Square, for these are names that are synonymous with excellence in the field of light and comic opera."

ON THE RIALTO

COUNT the beginning playwright fortunate who is able to obtain the collaboration of Winchell Smith. Year after year the magical pen of Smith has turned some idea submitted to him into a highly profitable property until to-day he is one of the wealthiest of playwrights, and the Gaiety Theater, where most of his works appear, is known in the managerial offices as a house of hits.

Smith seems to have one superstition. He never collaborates with an author twice. It was he who started Margaret Mayo on the road to fame and fortune with his assistance in the writing of "Polly of the Circus." He enabled John E. Hazzard to become one of the plutocrats of the Lambs Club with "Turn to the Right." He helped to reap a golden harvest for Victor Mapes with "The Boomerang."

And now he lends his valuable aid to Frank Bacon in "Lightnin'," and judging from the box-office reports this new play at the Gaiety is destined for a year's run in New York.

. . .

BUT while Smith continues to lend his craftsmanship to the drama of rural types and "everyday folk," other playwrights also hold to the style which has brought them great rewards.

There is Avery Hopwood, who still skates on thin ice in writing of the activities and philosophies of smart domesticity. There are Willard Mack, who always supplies meat for the theatrical menu by virile tales of primitive life; Roi Cooper Megrue, who interprets life from the Broadway-Forty-second Street viewpoint, and the Hattons, who show life to be mostly frothy meringue.

. . .

THE season records a deluge of new attractions weekly. Most of the producers are already in the lists. Last week Henry W. Savage and the Selwyns started. This week Oliver Morosco, John Cort and George C. Tyler join in the drive.

But what of the hosts of new producers who during the past three years were represented here and there along Broadway? One looks in vain for them. Have they abandoned their activities, awaiting a more propitious time? Or have they become convinced that competition with the old-established firms of financial and artistic prestige is too hazardous an enterprise even in this city of opportunity?

. . .

STATISTICIANS no longer record the return of players to the stage or screen. The task is too exhaustive. "They comes and they goes," as the stage doorman used to say.

. . .

FROM a press sheet of the publicity department of the Y. M. C. A. National War Work Council:

"Actresses going from the champagne district of Broadway to the Champagne district of France need not expect to imbibe the golden grape juice with handsome officers, because they must agree before going not to drink or smoke in the presence of officers or enlisted men, or to be with them after 'taps.' They must obey, for they cannot 'walk the ties' back from there."

What an exhibition of irresponsibility and cheap flippancy! And particularly so at this time when actresses have given and are giving generously of their time and labor in behalf of America's great cause—individually, in overseas units, in their great relief organization known as the Stage Women's War Relief. Actresses are entertaining troops here and abroad under the very auspices of the Y. M. C. A. If the fine, loyal co-operation is to continue the Y. M. C. A. cannot afford to include among its executive staff such petty persons as the writer of the above.

. . .

THE DECISION in California to include film "extras" in the work or fight law will undoubtedly have an influence in New York with those producers who utilize mobs in stage scenes. Perhaps William A. Brady and Elliott, Comstock & Gest will abandon their mob plays and follow A. H. Woods' lead in cutting their casts down to an actor or two.

. . .

EXIT German, enter Yiddish—at the Irving Place.

. . .

OUR SPIES tell us that all the critics have returned to town from their summer plowing, golfing, playwriting, syndicating, gardening, cure-taking; that David Belasco when told that "Lightnin'" will have the longest run of the season, said: "Wait until 'Daddies' appears"; that the Shuberts don't care how long Marc Klaw and Abraham Erlanger refrain from speaking to each other; that a sensation-seeking theatrical chronicler will start a rumor shortly that a week will pass without a new war play being produced.

. . .

NOW it's the Central. Twice have the Messrs. Shubert accommodatingly changed the name of their new theater at Broadway and Forty-seventh Street, in both instances to avoid duplicating names chosen for new photoplay houses.

CHICAGO THEATERS PUT UP PRICES

Large Increases in Cost of Seats at the Better Class Houses

A general jump in the cost of theatergoing has created a stir in Chicago, where the show business in general has enjoyed a pretty good summer.

Beginning immediately, the leading theaters are to advance their prices to $3 for the Saturday night performance, to which must be added the war tax of thirty cents, making the total expenditure for a Saturday evening's entertainment for two $6.90.

The Blackstone, where Henry Miller and Ruth Chatterton are holding forth in "A Marriage of Convenience," will charge $2 for the best orchestra seats during the week, with an advance to $3 on Saturday nights. The same rule will apply to the Illinois and Powers. Klaw & Erlanger have adopted the policy of $2.50 on each night in the week except Saturday, when the price will be $3.

Even the vaudeville houses have decided to get more money for their offerings, and $1, instead of 75 cents, is to be the price for the forward orchestra chairs.

At the La Salle Theater, where Harry Fox and the Dolly Sisters are playing in "Oh, Look!" the new prices have been in effect several days, with the result that weekend box office returns have not indicated any serious reduction in the number of tickets sold. The Grand Opera House will charge $3 for the first seven rows on Saturday nights.

House managers declare that by an increase in price on the most popular night in the week the scalpers will be handicapped in their work of fleecing the public. Scalpers are to resell the tickets at the new price plus a commission.

. . .

No Engines for Circus

The Hagenbeck-Wallace Circus is traveling through Illinois. A few days ago when at Aurora the organization was refused locomotives to haul the trains to the next stopping place because all motive power was needed to haul troop trains. The show missed its date at Hammond, Ind., the trains being routed direct to Logansport, whence the circus will fill its appointed dates if the Railroad Administration does not again interfere.

. . .

Standard Reopens

Lou Tellegen, after thirty-nine weeks of success in "Blind Youth," playing from the Atlantic to the Pacific will reopen the Standard Theater on the evening of Labor Day in "Blind Youth." Mr. Tellegen has organized an exceptionally strong cast including Jennie A. Eustace, Mark Smith, Elise Bartlett, Ann Andrews, Marguerite Forrest, Sidney Riggs, Ralph Locke, Nan Devoy and others. Matinees as usual will be on Tuesday, Thursday and Saturday.

. . .

Skinner's New Season

Otis Skinner will begin his New York season at the Lyceum Theater on Monday evening, Sept. 16, appearing in "Humpty-Dumpty," the new comedy by Horace Annesley Vachell, in which Charles Frohman, Inc., will present him this year.

THEATRICAL NEWS OF THE WEEK

Sunday Concerts Throughout Season to Be Given at Hippodrome—Capt. Charles B. Dillingham has announced that concerts would be given in the Hippodrome on Sundays throughout the coming season.

Among the artists who will be heard there are John McCormack, Amelita Galli-Curci, Rosa Raisa, Mischa Elman, Eugen Ysaye, Anna Fitziu, Adamo Didur and his daughter, Josef Rosenblatt, Frances Alda, Giovanni Martinelli, Hipolito Lazaro and Giuseppe de Luca.

There also will be concerts by the Chicago Opera Company, Nahan Franko's orchestra and the Cincinnati Symphony Orchestra, of which Mr. Ysaye now is conductor.

* * *

Savage Sends "Show Gossip" to Former Employes at Front—Henry W. Savage's publicity office is preparing and sending to former Savage actors at the front twice every month a mimeographed budget of information, written in a light vein and of a personal nature, which is entitled "Show Gossip—Pertinent and Impertinent." Acknowledgments from recipients attest to the appreciation of the service, which is of a kind to appeal particularly to the men in the profession. The budget is not released for general circulation.

* * *

"The Unknown Purple" Coming to Lyric—"The Unknown Purple," a melodrama by Roland West, will begin an engagement at the Lyric Theater next Saturday. "Maytime," now at the Lyric, will be moved to another theater—its fifth location in an uninterrupted season.

* * *

French Players Prepare Thirty Plays for Coming Season—Among recent arrivals from Paris are Romaine and Rene Bouquet, who will be seen in important roles at the French Theatre du Vieux Colombier. They were formerly with Jacques Copeau's original company and have joined the players now rehearsing at Morristown at Otto H. Kahn's estate. With four months of daily rehearsals under Directeur-General Copeau, the actors from Paris have prepared a repertoire of more than thirty masterpieces, among which are many modern French works.

* * *

New Hatton Play Is Named "The Walk Offs"—The title of Frederic and Fanny Hatton's new play, with which Oliver Morosco will open the theater bearing his name in New York, is to be "The Walk Offs."

* * *

Engage Cast for "Miss, I Don't Care"—The Shuberts are preparing to produce their next musical comedy, "Miss I Don't Care," which is by Rida Johnson Young and Augustus Barrett. Included in the cast are Carolyn Thompson, Marjorie Gateson, Ray Raymond, Charles Brown, Paul Porcassi, Robert Lee Allen and Robert Capron.

"She Took a Chance" to Be K. & E. Second Musical Comedy Production—Klaw & Erlanger's second musical comedy production of the new season will be "She Took a Chance," which will have its first performance at the Apollo Theater, Atlantic City, on Monday evening, September 9. Their first production, "The Girl Behind the Gun," was made at the Apollo last Monday.

"She Took a Chance" is the musical comedy version of Fred Jackson's popular farce, "A Full House." Henry Blossom wrote the book and lyrics and Uza Waldrop the score.

* * *

"Ben-Hur" Opens Twentieth Season on September 30—Klaw & Erlanger have called rehearsals for "Ben-Hur," which is to open its twentieth season at the Lexington Opera House on Sept. 30. Some of the rehearsals will be held in that theater, others in the New Amsterdam Theater and still others in two large halls engaged for the purpose. Several hundred men and women, horses and a mass of scenery and mechanical effects are required for the production.

* * *

Eleanor Painter Rehearsing in New Musical Play—Rehearsals of "Glorianna," a musical comedy, in which Eleanor Painter will be seen, are in progress. The book and lyrics are by Catherine Chisholm Cushing and the music by Rudolf Friml.

* * *

Shuberts to Open Riviera Sept. 9 With "The Copperhead"—Lee and J. J. Shubert have selected "The Copperhead," with Lionel Barrymore, to open their lately acquired Riviera Theater, at Broadway and Ninety-seventh street, on Sept. 9. Practically the same cast which surrounded Mr. Barrymore on the first night of "The Copperhead" has been re-engaged by John D. Williams. After a week's engagement at the Riviera Theater Mr. Barrymore will make an extensive tour of the country.

* * *

"The Haunted Pajamas" to Be Put on the Stage—Klaw and Erlanger, in association with Edgar MacGregor, have purchased the dramatic rights to Francis Perry Elliott's popular novel, "The Haunted Pajamas," and George C. Hazleton has been commissioned to turn the story into a comedy, which is to be produced in the course of the season.

* * *

Ferike Boris, Hungarian Actress, Held at Angel Island—Detained as an enemy alien, Ferike Boris, a Hungarian actress, is being held at Angel Island, near San Francisco, because her papers were not all that could be desired by this Government. She was returned to this country after being refused admission to Australia, and is awaiting word from Washington as to the disposition of her case. Miss Boris acquired some fame in this city on her appearance here in 1907.

Gillette to Be Seen in "Dear Brutus," London Success—William Gillette has returned to the management of Charles Frohman, Inc., and this season will appear in "Dear Brutus," a comedy by Sir James M. Barrie, which has been running a year in London. Mr. Gillette will play the leading role, which Gerald Du Maurier originated in London. Mr. Gillette appeared once before in a play by Sir James, "The Admirable Crichton," which Charles Frohman presented in 1903.

The title of the play is taken from the lines in Shakespeare's "Julius Caesar":

"The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings."

* * *

Bob McLaughlin's Riley Play Coming to New York—Robert H. McLaughlin, manager of the Halliday-Lang Stock Players in Cleveland, responded to popular demand by holding "An Old Sweetheart of Mine" over for an extended engagement. "An Old Sweetheart of Mine" is a stage presentation of James Whitcomb Riley's poem of the same name, done by Robert McLaughlin. Last week the play was given its premiere and proved so popular that hundreds of people had to be turned away at every performance. Author-Manager McLaughlin made several changes in the play during its local engagement, and it is now ready for the New York presentation, which will be made later in the season under George C. Tyler.

* * *

Follies Theater in Bronx Taken by Miner Interests—The Follies Theater, at 149th Street and Melrose Avenue, the Bronx, formerly B. F. Keith's Bronx Theater, has been taken over by the Miner interests and will present the attractions covering the Burlesque Wheel. The old Miner's Theater will run motion pictures under the management of Charles A. Goldreyer, who has also taken control of the Fordham, a picture house.

* * *

American Premiere for New Maeterlinck Play—Maurice Maeterlinck has chosen "The Betrothal" as the name for the sequel to "The Blue Bird," which he has just completed and which Winthrop Ames will produce in October. "The Blue Bird" was given in England and Russia before it was staged here, but the first production of the sequel will be in America.

* * *

William Moore Patch, Inc., to Produce Plays—William Moore Patch and James Archer Dorst, of the United States Military Academy at West Point, N. Y., are among the principal stockholders of William Moore Patch, Inc., just incorporated at Albany, which will engage in a general theatrical business. The new corporation is capitalized at $25,000.

Floyd Gibbons Booked by Selwyns for Lecture Tour—That intrepid American newspaperman, Floyd Gibbons, who trailed Villa to his lair and quite recently won the Croix de Guerre for gallantry on the French battle fields, is back in America on convalescent leave and has consented to make a lecture tour of the principal cities for the Selwyns. Gibbons was in the thick of things around Chateau Thierry, that crucial phase of the war, which, thanks to American initiative, seems to have turned the tide of the battle in favor of the Allies. Of fine presence, gifted with a flow of language that finds equally eloquent utterance either verbally or on paper, and with first-hand contact with conditions to give his statements authority, Gibbons should prove an ideal protagonist in preparing the country for the real test of strength that is yet to come on the western front.

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"Seventeen" Has Left Broadway—"Seventeen" closed its long run at the Booth Theater on Saturday night. The company will make a tour of the "subway circuit."

* * *

"Daddies," Belasco Offering, Opens New York Engagement—David Belasco presented "Daddies," a new comedy by John L. Hobble, at the Belasco Theater on Thursday. The cast included Bruce McRae, John W. Cope, Edwards Davis, George Giddens, George Abbott, S. K. Walker, Jeanne Eagels, Winifred Fraser, Edith King, Paulette Noizeux, Lorna Volare, Aida Armand and others. "Daddies" is in four acts and is the author's first play. "Daddies" will be reviewed in the next issue of THE MIRROR.

* * *

Petrova to Break Her Long Silence—Olga Petrova, whose last appearance on the speaking stage was as the star of "Panthea," will return from the screen in a new play of which she is co-author with W. H. Roberts, which for the present bears the title of "The High Altar."

* * *

Errol Staging Four Productions; Bans Beauty Chorus—Leon Errol is directing four new productions at the same time, one being Nora Bayes' new musical comedy, "Look Who's Here," which has just opened in Trenton. He is also rehearsing for C. B. Maddock a new musical comedy by George V. Hobart, which has a cast of fifteen, for presentation in vaudeville.

* * *

Irving Place Opens Yiddish Season—Maurice Schwartz's production of "The Man and His Shadow" served as the opening attraction at the Irving Place Theater, now the home of Yiddish drama.

* * *

"Over Here" To Be Title of Attraction at Fulton—"Over Here," instead of "A Home-Made Hero," will be the title of Oliver D. Bailey's first production at the Fulton Theater.

NEW STAGE PRODUCTIONS IN REVIEW

"A VERY GOOD YOUNG MAN"

Comedy of Manners and Morals in East New York Society

Comedy in Three Acts, by Martin Brown. Produced by Arthur Hopkins at the Plymouth Aug. 9.

Mrs. Hannigan.....Josephine Meyer
Pearl Hannigan.....Ruth Findlay
Walter Hannigan.....Frank Longacre
Katie Hannigan.....Fannie Bourke
Dutch Grogan.....Harold Salter
Mrs. Mandelharper.....Ada Lewis
Osprey Mandelharper.....Lydia Dickson
Leroy Gumph.....Wallace Eddinger
Elmer Erdwurm.....Alan Dinehart
Alex.....William Williams
Julius.....Louis Fletcher
Lute.....Timothy Daley
Fred Pantzer.....William H. Elliott
Birdie Pantzer.....Marion Dyer
Al Binn.....Eddie Meyers
Platina Gonne.....Virginia Curtis
Mr. Honey.....Glenn Kunkel
Minnie Pintitten.....Grace Knell
George Weems-Daingerfield
St. Clair Bayfield
Pebolita Berrigan.....Eleanor Boardman

There comes a time in the life of every man when he must sow wild oats. Such is the philosophy engendered and nourished by the cynical mothers, widows and brides of East New York. So many of their men folk have cherished some redeeming vice at one time or another in their lives that all feminine illusions concerning the permanent virtue of men have been destroyed.

So it is that when Wallace Eddinger as a very good young man, a man who has never been a patron of wine, women and song, or even tobacco in a sweet caporal form, comes to a party at his sweetheart's home he learns to his discomfort that he will not do. He has never "broken out." And as he is certain to become a rounder sooner or later, according to the philosophy, it is necessary for the girl's happiness that he proceed to be wicked forthwith—to do his wild oats sowing early.

Upon this idea is based the new comedy at the Plymouth. It is the first play of Martin Brown, who formerly was a very good young dancer, but who is now very ambitious to write of life in Greenpoint and points not quite as green. The idea is novel, being a humorous twist to that which a reputed humorist, George V. Hobart, treated so solemnly in "Experience." While there is little reality to the characters and situations in "A Very Good Young Man," there is nevertheless a humanness and freshness of viewpoint that make the play an entertaining and amusing caricature of suburban life.

A GOOD YOUNG MAN "SEES LIFE"

Such a model and methodical young man as Wallace proved to be in the first act would have pondered long over the advisability of cutting loose. His character would have revolted at the thought. He was too judicious, too careful ever to be included among the callow. But then he is unreal, as has been mentioned. And the impulse suddenly comes to him to "go to hell," as he expresses it, and take Osprey Mandelharper, a vulgar little flirt, with him.

The door is slammed upon the sweetheart's home, and Wallace and Osprey set out to see life. They reach Pantzer's Pier Pavilion, at Sheepshead Bay, where the leading feature is a quartette of waiters who at frequent intervals cease their familiar labors to sing doleful ballads. There Wallace, radiating wild mirth, conquers cocktails by the score, and leads the willing Osprey to the very brink of compromise.

Some dramatic complications. Osprey's mother, as shrewd as she is blatantly vulgar, demands on behalf of her flirtatious daughter that the young man marry the girl to save her reputation. The "party" at Pantzer's, reinforced by the arrival of apprehensive friends and relatives, breaks up in utter confusion and leaves the world to darkness and to the good young man.

The third act takes place at the Mandelharpers. Preparations are going on for the wedding. Here humor gives way largely to heart interest, for the repenting sweetheart has arrived and she, while proud and defiant, cherishes a deep and abiding love for the model youth. In the end the young couple, sadder but wiser, are reconciled and virtue is again triumphant.

The quality of the acting was as fresh and humorous as the dialogue and characterization. Ada Lewis gave an enlivening performance as the intriguing but primitive Mrs. Mandelharper. Wallace Eddinger was convincing as the very good young man. Ruth Findlay furnished a pleasing note of contrast as a refined and educated belle of Greenpoint. Alan Dinehart was amusingly lugubrious as a singing waiter with the soul of an undertaker.

* * *

"HE DID'NT WANT TO DO IT"

Music Principal Feature of New Broadhurst Attraction

Musical Comedy in Three Acts. Book and Lyrics by George Broadhurst. Music by Silvio Hein. Produced by George Broadhurst at the Broadhurst Theater, Aug. 20.

Alexander McPherson....Ernest Torrence
O. Vivian Smith.....Percy Ames
Washington Demming...Charles Meakins
Detective.....Ned A. Sparks
Manager of the Hotel....Alexander Frank
Waiter.....Robert O'Connor
Lieutenant Rogers.....Joseph Wilmont
Paula Wainwright....Katherine Galloway
Marjorie Thompson.....Helen Shipman
Norma Wallace.....Adele Blood

"He Didn't Want to Do It" is all right enough as a title for the piece with which George Broadhurst opened the season at his Forty-fourth Street Theater, but as a definite statement the audience is inclined to treat it rather indifferently, hardly giving a hoot and looking out of the window, as it were, while the fact is being pointed out. The reason is clear. The story, which had to do with a scheme for insuring a valuable set of emeralds, which were imitated and then stolen, the conspirators thereby collecting from the insurance company and still retaining the originals, is below the standard set by the lyrics and music in treatment and general appeal.

Having received an uncensored report that the play is an adaptation of a farce written by Manager Broadhurst in collaboration with Walter Hackett, which was produced in London, we, perhaps, expected too much. The time consumed by the book and music was split equally, but the merit was contained in the latter.

Silvio Hein's score was frequently very pleasing and catchy, but not distinctive. And Mr. Broadhurst's lyrics were as a rule adroit.

As the complications of the story, which possessed little humor except that injected by the performers themselves, did not interfere too greatly with the rest of the entertainment, it proved easy to forget them and pay attention only to the songs, the girls, the dance, Mr. Sparks and the other principals.

SEVERAL NOVEL SONGS

One of the numbers, "I'm Only a Girl from the City," relating the experiences of an unsophisticated metropolitan lass in the country with a wealthy farmer, who is bamboozling his feathered flock with china eggs and such, causing her to speculate on the chances of a chicken with a man who can fool a hen, is a special delight. As rendered by Ernest Torrence and Helen Pierre it becomes one of the brightest spots during the three acts. "The Song of the World," well sung by Katherine Galloway, is the outstanding melody.

Most of the work was given to Ernest Torrence, in the role of a Scotchman who had invented a golf ball that would squeak when lost, thereby reducing the profanity of the nation by half. His material was poor, and in trying to make it better he seriously over-emphasized everything. When Helen Shipman appeared before the gaze to dance the spirits of the piece and the audience were considerably raised. Ned A. Sparks, Percy Ames, Charles Meakins, Alexander Frank and Adele Blood were others that scored.

* * *

"EVERYTHING"

Title Aptly Describes Character of Hippodrome Show

Spectacle in Three Acts and Fifteen Scenes. Staged by R. H. Burnside. Produced by Charles Dillingham at the Hippodrome, Aug. 22.

PRINCIPALS—De Wolf Hopper, Belle Story, Charles T. Aldrich, Bluch Landolf, Bert Levy, Will J. Evans, Desiree Lubovska, Gerda Gulda, William A. Weston, Helen Patterson, Arthur Hill, Albert Froom, Four Amaranths, Sisters Breen, George Clifford, Mallia and Bart, Diers and Russell, Two Nelsons, Four Landellas, Davis Family, Byrnes Brothers, Stella Norelle, Four Guintinis, Octavio Tao, Musical Johnstons, Arthur Geary, Inez Bauer, Peggy H. Barnstead, Cassie Hayden, and Marion Saki.

A glittering, gorgeous galaxy of features—as the press agent of the circus might say—describes the new Hippodrome production, which under the all-embracing title of "Everything" opened last Thursday night. While the new show entertains by the number and kaleidoscopic quality of its features, there was no single elaborate novelty as has distinguished the productions at the big playhouse in former years. Perhaps this is due to the inaccessibility of the foreign amusement market, from which most of the original and sensational amusement features come. However, the forces concerned with the production of "Everything" are to be congratulated upon arranging a succession of attractive scenes and chorus manoeuvers.

Indeed, the rows on rows of girls which march and countermarch on their way to the front—of the stage—seemed endless. Their precision and accuracy of movement were amazing. They drilled as well as Ned Wayburn's troops during their occupation of the Century Theater. They equalled the Winter Garden Guards, those sturdy holders of the Bridge of Thighs. They possessed all the confidence and self-assurance of femininity in this day of a helpless and tolerable manhood.

CHORUS MANEUVERS PLEASE

Forming into various platoons they appeared by the aid of a generous spot light as living representations of the flags of the Allies. They strolled along the Atlantic City Boardwalk in the shadow of the Marlborough - Blenheim. They danced on the New York East Side in the conventional manner of the old-fashioned Bowery, and they roller-skated with the same facility they displayed in following the steel-shod Charlotte of the ice some seasons ago.

Less important than the chorus and its multitudinous movements, but quite essential to the entertainment was a host of principals, headed by DeWolf Hopper, who struggled manfully to project his personality into the vast regions of the auditorium. He was not always successful, and there came a keen regret to many that Gilbert and Sullivan were not being restored to the New York stage this season for his benefit. About Hopper were built the main threads of the entertainment. He was Uncle Sam one moment, Mr. Broadway the next, and the bewhiskered Admiral of the bad ship Bolsheviki another.

Belle Story and Arthur Geary took care of the singing assignments successfully. Charles T. Aldrich performed a number of rapid impersonations. Houdini displayed his dexterity in extricating himself from a straitjacket in midair. Tom Brown's Clown Band won new success with old tunes, and a corps of dancers, led by Gerda Gulda, Desiree Lubovska and Helen Patterson were charming in various divertissements. There were acrobats, elephants, performing dogs and clowns by the score.

"WHY WORRY?"

Fanny Brice Comes to Legitimate as Female Potash

A Melodramatic Farce, with Songs by Montague Glass and Jules Eckert Goodman. Produced by A. H. Woods at the Harris Theater, Aug. 23.

Dora	Fanny Brice
Stella	May Boley
Mrs. Harris	Vera Gordon
Felix Noblestone	George Sidney
Louis	Carl Dietz
Steffens	Edwin Maxwell
Wolter	Harry Dumont
David Meyer	Chas. Trowbridge
Devlin	Jack Sharkey
Thorpe	John Wallace
Dan	Ralf Belmont
Shapiro	Ezra C. Walck
A Lady	Francesca Rotoli
A Gentleman	True S. James
Rashkind	Joe Smith
Margolius	Irving Kaufman
Dubin	Harry Goodwin
November	Charles Dale

"Why Worry?" one of those simple, succinct, satisfying, intimate revue titles, is lost forever—or for a day—to that indefatigable fun-fashioning trio, Bolton-Wodehouse-Kern. Probably for a matter of days only. It really is no more applicable to the loosely jointed structure called a "melodramatic farce," which was revealed at the Harris as a means of introducing vaudeville's big favorite, Fanny Brice, to the legit., than practically all the terse and catchy titles that have been affixed in recent seasons to that sketchy form of entertainment just referred to. Except that the fitness of a title never bothers anybody in that case, whereas one expects a logical reason for a title given a legitimate offering.

However, this is not speaking of the contents, the cast and the quality of "Why Worry?" Montague Glass and Jules Eckert Goodman have given the public a sort of female Abe and Mawruss in Dora and Stella, enacted respectively by Fanny Brice and May Boley, who, with the former's mother, played by Vera Gordon, combine resources, consisting mainly of the insurance money Stella received when her husband died, and acquire a Second avenue Jewish restaurant.

Business is bad, and when the gas corporation says "nay" after the bill has hurtled to the heights of twenty-four dollars and forty-eight cents, the one faithful customer, who has daily skimmed a bristling menu to be daily manoeuvred into ordering the one staple dish—pot roast and potato pancakes—proves to be a broker in restaurants and small shops, and a friend in need. He "salts" the restaurant with his staff of Bolsheviki straw customers and effects a trade for a roadhouse, whither Dora, Stella and mother hie themselves.

LAUGHS ARE PLENTIFUL

And why did the broker, played effectively by George Sidney, take such interest in a bankrupt eating house? Answer: He loved Stella, the widow.

Thence enters what possibly might be considered the melodrama in the shape of a German spy plot, in the dissipation of which Dora's suspected sweetheart emerges the hero. And the farce very likely is intended to be contained principally in the antics of the Avon Four, also of vaudeville fame, who really adapted themselves with remarkable ease to the requirements of the plot, and with their singing as waiters and jazzing as a band and horseplay as self-imagined detectives were to the play what a convoy is to a transport.

But the various elements failed to fuse, and therein lies the possibly crucial fault of the play. Laughs abounded, and the picture given of life in the two types of restaurants depicted was convincing and convulsing. With the proven craftsmanship of such writers as Glass and Goodman kept in view, it is altogether reasonable to expect that they will hit upon the hidden hiatus that exists somewhere in the structure and bridge that tenuous span that leads to the rocky foundation of success.

For one thing, Fanny Brice, though the daughter of the chef in the play, is much underfed in the matter of material, at least as to nourishing quality, the bandying of words with the widow somehow being out of key despite quips that brought laughter. Her singing and dancing in the road-house act, when the proprietors discover the aching need of supplying entertainment to cause guests to forget the aching voids left unsatisfied by war portions, supplies the deficiency at least so far as individualistic effort is concerned.

The lion's share of credit for portrayal most closely approaching a legitimate character study must go to Vera Gordon, who only two short seasons ago was wrested from Yiddish drama by Addison Burkhardt to play a role in one of his vaudeville sketches in the vernacular—or as close to it as dialect comes to diction.

* * *

"LIGHTNIN'"

A Comedy of Character in Which Country Folk Predominate

Comedy in Three Acts and a Prologue by Winchell Smith and Frank Bacon. Produced by Winchell Smith and John L. Golden at the Gaiety Theater.

Lightnin' Bill Jones	Frank Bacon
John Marvin	Ralph Morgan
Raymond Thomas	Paul Stanton
Lemuel Townsend	Thomas Maclarnie
Rodney Harper	Harry Davenport
Everett Hammond	E. J. Blunkall
Nevin Blodgett	Sam Coit
Oscar Nelsen	George Thompson
Fred Peters	Sidney Coburn
Walter Lennon	William F. Granger
Zeb Crothers	George Spelvin
Liveryman	Fred Conklin
Hotel Clerk	James C. Lane
Mildred Buckley	Beatrice Nichols
Mrs. Jones	Jessie Pringle
Margaret Davis	Jane Oaker
Mrs. Harper	Bessie Bacon
Freda	Beth Martin
Emily Jarvis	Sue Wilson
Mrs. Moore	Phyllis Rankin
Mrs. Jordan	Minnie Palmer
Mrs. Brainerd	May Duryea
Mrs. Starr	Frances Kennan
Mrs. Cogshall	Ruth Towle
Mrs. Brewer	Helen Story

"Lightnin'" should be recommended to anyone who wants a good hearty laugh, because whether you are sad or whether you are weary or whether you are carrying the time-honored chip on your shoulder, the new play by Winchell Smith and Frank Bacon is going to make you forget all about it and give you a few hours of genuine amusement such as you have not experienced for many a long day.

Lightnin' is a character. He is a unique, lovable, shiftless old man who lives with his hard-working wife and pretty step-daughter in their old homestead partly in Nevada and partly in California. That is just where the trouble comes in. Evil days prompt them to turn their home into a hotel. Its success is phenomenal owing to the fact that gay divorcees young and old make it their rendezvous during their six months' sojourn to obtain a divorce.

One of those city fellows sees the advantages of the plan and tries to cheat the old folks out of their incomes, when a young student of law steps into the breach and with Lightnin's able assistance he saves the day, but not before the old man has had time to have one more experience. He finds that the divorce court is a suitable place in which to display his latent abilities, which is the crowning point of a career that has embraced everything from a seat on the bench to driving a swarm of bees across the plains. Not that Lightnin' is exactly what would be termed a liar, but he entertains ideas about himself that are slightly exaggerated, but he is so gentle and happy about it that no one minds so very much.

The scene in the divorce court is side-splitting. It is in this act that Jane Oaker in the role of a vaudeville actress who is seeking a divorce is screamingly funny. Her encounters with the Judge and her emotionalism in giving evidence to obtain her freedom are extremely amusing. Here, too, Ralph Morgan as the young lawyer in the embryo does some of his best work. He is convincing and sincere and in addition has a likable personality.

Frank Bacon gives one of those inimitable characterizations of the shiftless old man that have won him such fame. He is at once whimsical, determined and original. Jessie Pringle as the mother leaves nothing to be desired in the way of a skilled and intelligent portrayal, while Beatrice Nichols makes a pretty and refreshing daughter. The remainder of the cast is consistently excellent and goes a long way toward supplying an evening of enjoyment.

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WHERE POPPIES BLOOM

Melodrama of the War With France as the Background

Melodrama in Three Acts, by Roi Cooper Megrue. Founded on the French of Henri Kistemaekers. Produced by A. H. Woods at the Republic Theater, Aug. 26.

Breval	John Gautier
Charlie	Will Deming
La Garde	Lawrence Eddinger
Pierre	Alfred Hesse
Henry	Percival Knight
Velieres	Marcel Rousseau
Brochier	Paul Doucet
Theuret	Roy Walling
Bertolle	Lewis S. Stone
Shorty	Frank Nelson
Marianne	Marjorie Rambeau
Rene	Pedro De Cordoba

Thorough preparation, a mobilization of efficient forces, the occupation of a successful base and the collection of reliable supplies has enabled A. H. Woods to make many successful theatrical drives of a melodramatic nature. Only last week he battered down all opposition with a compactly constructed engine of entertainment called "Under Orders." Earlier he scored a signal victory with "Friendly Enemies."

With the new play at the Republic, however, Mr. Woods is not quite so fortunate. His campaign, though well directed, lacks the force and sincerity to make it entirely successful. The supplies of situations, dialogue, characterization and human interest, which his astute lieutenant Mr. Megrue was to provide, were not sufficiently correlated, sufficiently reasonable to strike the triumph intended.

"Where Poppies Bloom" is a play of the war, in which a French woman is torn between loyalty to her country and love for her husband, a German spy. However, her conflict is built up unconvincingly, is amazingly brief and superficial and the expected thrill never comes.

FOR COUNTRY OR FOR HUSBAND

Not altogether plausible is the playwright's explanation of the woman's arrival in the front lines—she had obtained permission to visit her old chateau, ruined in the German invasion, to recover some books of her supposedly dead husband, a man she believed had died for France, though he was German-born. At the chateau she meets conveniently a French officer, with whom she had faced death in the early days of the war, and the moment becomes for him an occasion to urge his suit, despite the fact that she is in deep mourning for her husband.

Perhaps war in France has changed the etiquette of courtship. However, it did seem somewhat unchivalrous, somewhat selfish, for the officer to show no trace of sympathy for her bereavement and devote his off-duty moments only to ardent love-making.

And then the husband turns up in a French uniform, playing the spy, and the mystery is thereby disclosed early. A dramatic situation thereupon arises of great potentiality, but it goes for little or nothing, as the element of sincerity is missing.

Husband appeals to her old-time love without avail. And he is put under lock and key to be shot as a spy in the morning. The wife apparently leaves for safety behind the lines and the French officer goes defiantly to the trenches, leaving the resourceful spy to deal cruelly with a physically inferior guard. But the wife amazingly returns—how a woman could be rambling about the front lines with an attack imminent is a question that we will leave to Major Wallace McCutcheon or some other actor-soldier who has been "over there"—and prevents her husband from making his escape.

Marjorie Rambeau played the part of the French woman with a fine appeal and poignancy in those moments when she speaks of her dead husband and attempts heroically to do justice to the emotional scenes with their lamentable absence of truth. Pedro De Cordoba suffered with poor material as the French officer. Lewis S. Stone was brusquely military as the spy, and Percival Knight made a capital sketch out of a British Tommy.

* * *

"Girl Behind the Gun"

ATLANTIC CITY—Messrs. Klaw & Erlanger's new musical comedy, "The Girl Behind the Gun," their first offering of the new season, was presented at the Apollo Theater.

The book is by Guy Bolton and P. G. Wodehouse. The music is by Ivan Caryll, and in the cast are Donald Brian, Jack Hazzard, Wilda Bennett, Ada Meade and John E. Young.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Erring One Pays Up
Woman Broke Her Word

Members of the A. E. A. Are Most Earnestly Urged to Immediately

Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association Rooms, 607-8 Longacre Building, August 27, 1918. The following members were present:

Messrs. Francis Wilson (presiding), Arliss, Coburn, de Cordoba, Kyle, McWade, Mills, Nash, Stevenson and Jones.

New Members:

New York Office: Maurice Clark, William Clifton, Esmer Cornwell, Charles Fletcher, J. H. Gilmour, Gretchen Hartman, Ethel Jennings, George Leonard, Bert F. Merling, Mary Morris, Rita Romilly, John Taylor.

Chicago Office: Willard Barton, Madeline Hartford, Arthur M. Jackson.

We note with more than a little satisfaction that the young actor referred to in this column a few weeks ago as having accepted a re-engagement with a firm of managers, taken an advance of $50 shortly after, and then started rehearsing with another play under a different management without even "by your leave," has been prevailed upon through our unsparing determination to return the money—the injured manager refusing to have anything more to do with him.

A firm of producing managers who had engaged a company under U. M. P. A.-A. E. A. contracts and rehearsed nine days, consulted our office saying: "The member of the firm who directed the original production of this play has been away to the Pacific Coast and will not return until to-morrow (Sunday) afternoon. We feel that several of the new cast may not suit, but we prefer that our partner pass on them before coming to a decision. He can do this on Monday and there shall be no rehearsal on Sunday. Would this be a violation of the ten day limit of probationary rehearsing?" The answer was that it would not be. Not a single word of complaint has come to us from any member, but two or three non-members who were let out on Monday called to learn if they did not have a claim.

When a member seeks our advice after breaking her plighted word with one manager who had engaged her in good faith, in order to sign with another manager, and then a little later the second manager protests to us that the lady resigned two days before his company was to leave New York for its destination fifteen hundred miles away, we cannot be blamed for losing our bearings. The same appealing excuse was made in the second instance as in the first, although the condition on which it was based was reversed. Of course *some things* are beyond the scope of reason and equity stands nonplussed before them.

Another phase of the privilege rate and its application as imposed on those who take berths on sleeping cars has come up. A company were all handed transportation from Chicago, willy nilly, on a train composed entirely of Pullman coaches. In a case of this kind it would appear to be only fair that the management should pay the extra half cent per mile, as the actors had no choice in the matter. The stock manager, Morgan Wallace, called to discuss the "privilege rate" with us a few days since, and at the end said: "It looks to me as though I ought to assume that charge as a part of the transportation I agree to furnish, and I'm going to do it."

By Order of the Council.

Shubert Memorial Opened

Lee and J. J. Shubert's most costly and latest built house, the new Shubert Theater, on South Broad street, Philadelphia, on the site of the old Horticultural Hall, was opened last Monday night. It was erected as a memorial by Lee and J. J. Shubert to their brother, Sam S. Shubert, the founder of the firm. It is known as Philadelphia's million dollar theater and has taken a year to build.

The opening of the new Shubert Theater gives the Messrs. Shubert four first-class playhouses in Philadelphia, the three others being the Chestnut Street Opera House, the Lyric and the Adelphi. The opening attraction will be "Chu Chin Chow," which was presented last year in New York at the Manhattan Opera House and the Century Theater.

AMERICAN AND BRITISH ACTORS AFFILIATE

A. E. A. and E. A. A. Will Extend Courtesies to Each Other's Members

A co-operative arrangement just entered into between the Actors' Equity Association of this country and the English Actors' Association insures for all American actors in England and all English actors in America who are in good standing all the benefits of membership to which they are entitled under the constitution and by-laws of the respective organizations.

The arrangement was completed through correspondence between Frank Gilmore, executive secretary of the A. E. A., and Sydney Paxton, honorary secretary of the English organization. The courtesies will be extended for a period of six months, provided members register at the office of the foreign association or send in a form for filing, which is to be had by writing the office. They are obliged to abide by all the rules and regulations of the associations.

A similar arrangement, it is expected, will soon be perfected with the Australian actors' society.

* * *

Brady Production at Central

The new Central Theater, Broadway and Forty-seventh Street, will open on Sept. 9 with William A. Brady's presentation of his daughter Alice in a new Owen Davis play called "Forever After."

Renee Johnson, who will play her own sketch, "Phrylette," over the camp circuit and in French trenches

Marjorie Bentley, who is to dance in the new Elliott, Comstock & Gest show at the Princess

Leon Errol, comedian and director, who is staging four musical comedies for H. H. Frazee

DAMROSCH TRAINING BANDS IN FRANCE

French Methods to Be Inculcated Into 10,000 American Musicians

Walter Damrosch, who has remained in France at the request of General Pershing to put on a better plane American band music as played by army organizations, has perfected a comprehensive plan to that end, which has been approved by General Pershing. Mr. Damrosch will arrange for leading French bandmasters and players to serve as instructors to the American bandsmen. The French Ministry of War and the French Ministry of Fine Arts have both authorized co-operation in the matter.

Mr. Damrosch saw the necessity of thorough-going methods to accomplish his purpose after an examination of 200 American bandmasters directly after Congress had authorized commissions for these. General Pershing desired these to be examined as to musical fitness before awarding the commissions, and Mr. Damrosch devoted five weeks to the work, assisted by Lieutenant Weil of the French army, a musician serving as liaison officer.

The majority he found to be young men of real musical talent, but lacking in technique of the baton and disciplinary experience in conducting. He also found nearly all of the bands below the number authorized by Congress—forty-eight—and lacking in instruments necessary to establish a true ensemble.

All these shortcomings are being rapidly remedied, and 10,000 musicians, now being welded into superlative band units in France, will return to America after the war to exercise a considerable effect on the standard of band music now obtaining, which does not compare with that of France.

* * *

Two Back From Trenches

The "Baby Mine" and "The Circus Girl" companies have just returned from a six months' tour of France in the famous "Y" trench circuit, where they played to audiences of soldiers. Robert Taber, Mary Young, Theresa Dale and Ivy Troutman constituted the cast.

"We played," said Mr. Taber, "in every kind of place—Y. M. C. A. huts, fields, where the boys hung from trees or sat on the ground; hangars and in hospitals, using benches and tables to make a stage. In spite of all that I want to say that I have never played to more appreciative audiences, and I have never been so thrilled in my life.

"In Chalons-sur-Marne we gave a show in a hut that had lost its roof. The show began at 6:30 because they were expecting a raid at 8:30, but fortunately it didn't come. There were 1,800 men there that night, standing on the canteen counter and on chairs and hanging from the rafters."

LIBERTY THEATER NEWS

The distinguished French actress, Pilar Morin, was commissioned special theatrical aide to DeHull N. Travis, director of publicity of the Liberty Theater Division, for the speaking engagement before the Rotary Club of New York City last week. Mr. Travis addressed the club on the "Joys of War," and Mme. Morin gave several patriotic recitations.

More than 100 convalescent soldiers were entertained at the Red Cross Convalescent House of the base hospital at Camp Travis by the amusement unit of the 165th Depot Brigade last week. This unit was organized by Wade Boteler, camp dramatic director.

A volunteer vaudeville show was played last Sunday night in the Liberty Theater at Camp Pike. The following acts made up the bill: Haley sisters, the eight Dominoes, Russel Smith and company, and Bertha Dickerman.

The Beauty Squad played a special engagement for the sick and wounded soldiers at the base hospital during their engagement at Camp Beauregard. Last week 600 soldiers and nurses made up the audience before the stage erected among the pine trees in front of the hospital. The show consisted of a bevy of pretty girls who wore beautiful gowns that dazzled the eyes of the soldiers. They put on a show that had in it abundant speed and pounds of pep. Amo was the dancer and Winifred Anglin was the prima donna. Lieut.-Col. Burns provided a bountiful complimentary mess after the performance.

The new Liberty Theater at Camp Fremont, California, with a seating capacity of 1,000, is completed and is doing capacity Smileage business with Warren Ellsworth's musical review.

Camp Grant established a record during the week of August 18 by putting on a full week's program at the Liberty Theater with soldier talent—the cast being changed every night.

Harry Chappell, manager of the Liberty Theater at Camp Devens, has arranged to conduct a soldier sing in the Liberty Theater two mornings each week under the direction of the commission's song leader.

Franklin H. Sargent, chairman of Dramatic Activities among the soldiers of the Liberty Theater Division, spent last week in Chicago at the convention of the Commission Dramatic Directors.

Norman Hackett, appointed last week as dramatic director for Camp Dix, reported for duty Tuesday.

From Camp Lewis, on the Pacific Coast, to Camp Upton, on the Atlantic seaboard, letters come to the Smileage office praising the shows now playing in the Liberty Theaters. Officers, chaplains and enlisted men are united in their praise of Smileage. Plans are now under way to conduct a big national Smileage drive during the early fall.

R. R. Smith, director of Liberty Theaters, Washington, D. C., has appointed Fitz L. Brown manager of the Liberty Theater at Camp Sevier. Associated with Mr. Brown and representing the military branch is Lieut. L. R. Collins.

PERSONALS

HELEN WESLEY, formerly of the Washington Square Players, is to be a member of Iden Payne's company at the Belmont Theater in West Forty-eighth Street, which will present an American comedy of wartime, "Crops and Croppers," commencing Sept. 9.

GERTRUDE NORMAN, character actress, who had the misfortune to break an ankle last April, now is able to be about and hopes soon to begin work.

JACK LAIT has been placed under contract by Joe Weber to write a comedy in which the latter is to star. Weber also acquired from Lait the rights to a musical comedy, which he will produce in the holidays.

BEN M. GIROUX AND DANA HAYES have produced a musical play at the Cort Theater in San Francisco. It is called "Up in the Air."

ALEXANDER LEFTWICH has been engaged by Winchell Smith and John L. Golden to take charge of the stage direction of the various "Turn to the Right" companies.

NORMAN HACKETT has become one of Uncle Sam's "Dollar-a-Year Men," and hereafter will wear the service uniform and play a prolonged engagement at Camp Dix as dramatic director and "soldier show" producer for the six thousand young American fighters now in training at that crowded camp.

GEORGES FLATEAU, who made his first appearance on the local stage with Mrs. Fiske in the French war play, "Service," has been especially engaged by Iden Payne for an important role in "Crops and Croppers," the American comedy of wartime, with which he will introduce his company at the Belmont Theater in West Forty-eighth Street, beginning next Monday.

MILDRED POST, daughter of Guy Bates Post, is in the cast of "The Blue Pearl."

CAPTAIN WILLIAM HARRIGAN, son of the late Edward Harrigan, was the hero of a raiding party on the Vesle. Captain Harrigan led a party which brought in fourteen German prisoners from an enemy position north of the river.

MINNIE PALMER greeted friends of a generation ago when she returned to the stage in "Lightnin'" at the Gaiety. Old timers assembled in numbers to see again the woman whom they had adored in "My Sweetheart" and other comedies which brought her fame here and across seas.

H. A. D'ARCY, old time actor and lately of the pictures, has issued a new edition of his book of poems, "The Face Upon the Floor." Mr. D'Arcy, who resides at the Green Room Club, has had a big demand for copies of the new edition.

CLIFFORD BROOKE is directing the production of "Glorianna," a John Cort musical play soon to open on Broadway.

E. D. PRICE has gone to San Francisco to resume the business management of the Alcazar and other Frederic Belasco enterprises there, after an absence of twelve years, during which he has been identified with Klaw and Erlanger attractions and Henry W. Savage's publicity department.

LAYMAN AND CLING, dancers who first came into prominence in "Flora Bella," have been added to the cast of "Fiddlers Three," which opened at the Cort Theater Labor Day.

BERT FRENCH, formerly of French and Eis, of vaudeville fame, is in charge of the dancing in "Glorianna."

GUS SALZER has been engaged as musical director for all of John Cort's productions.

FREDERICK KAUFMAN, stage manager of "The Blue Pearl," now playing at the Longacre Theater, has designed a poster to further the sale of thrift stamps. The advertising heads of the thrift stamp campaign have acknowledged receipt of the poster and promised to make early use of it.

BEN JONSON has been engaged by Iden Payne for his Belmont Theater repertory company.

CHARLES E. DORGAN, formerly proprietor of the Strand Theater in Decatur, now a member of the 377th Company Tank Corps, Gettysburg, Pa., writes that he has just been promoted to corporal. He had only been in his present company three weeks when he received the promotion.

J. MILES PUTNAM, who has been engaged for Rowland, Clifford, and Gazzolo's production of "Over There," is appearing this week, in "Pals First," at the Wilson Avenue Theater, Chicago.

ERNESTINE MORLEY AND JOHN WINTHROP head the company opening in Halifax Sept. 2 in "The Brat."

RUTH OSWALD, who played Denise in "The Grass Widow," has secured release from an Australian contract to accept an engagement with Henry W. Savage for Peggy, the prima donna role in "Have a Heart," opening its tour in Poughkeepsie, Aug. 26.

AL. G. BARNES, the circus man, who is known all over, especially in the West, is putting forth great efforts to circulate the newest patriotic song, "America, My Country," and to popularize it into acceptance as the National anthem. His bandmaster has been instructed to play it at all performances.

WALTER LAWRENCE has been engaged for the cast of "Rock-a-Bye Baby," which begins its tour at the Majestic Theater, Brooklyn, on Sept. 9.

F. H. ADKINS, one of the Ringling Brothers' Circus executives, has enrolled in the United States Naval Reserves, and has been made a chief yeoman. He has been assigned to the position of chief of staff of Rear Admiral N. R. Usher, commandant, Third Naval District, New York City.

HELEN PATTERSON, pupil of Stainslaw Potapovitch, the noted Warsaw dancer, who did such remarkable work in support of Pavlowa and Nijinski in recent seasons, made her debut as a solo dancer in the new spectacular Hippodrome revue, "Everything," reflecting great credit on her distinguished master.

PELHAM LYNTON, vaudevillian, it is reported, has threatened to enlist. Pelham, flitting along the mazes of inland circuits, has been lost to Broadway for some time, and will find most of his fellow-countrymen gone back home to do their bit when he returns.

MORTON SELTEN, last seen here with Maude Adams in Barrie's "A Kiss for Cinderella," has been added to the company which will support Otis Skinner in "Humpty-Dumpty," the comedy by Horace Annesley Vachell in which Charles Frohman, Inc., will present Otis Skinner this season.

THOMAS E. SHAY and Mrs. Shay are at their Northport, Me., cottage. Also on vacation in that vicinity are many well known theatrical people, among them James H. Bradbury, who is at Swan Lake House.

F. JAMES CARROLL has resigned as manager of Poli's Theater, Washington, to accept the position of general manager for Charles H. Emerson of Boston, who has theaters in Lowell, Lawrence and Haverhill. He is succeeded at Poli's by Clarence Harris, treasurer of the theater, who for years was treasurer at the Belasco.

VERA FINLAY has been engaged by Weber and Anderson for a leading role in "Yes or No."

GEORGE PARSONS is in the cast of "She Took a Chance," the new musical comedy which will open in Atlantic City next Monday. "She took a Chance" is founded on Fred Jackson's popular farce, "A Full House," and Mr. Parsons will play the same role that he created in the original production of the piece.

ERNEST INGALLS received his commission as First Lieutenant a few days ago. He is with the Heavy Artillery at Camp Colt, Gettysburg, Pa.

HENRY KOLKER attended the opening of "One of Us" at Long Branch, relinquishing for the day his duties as Albert Capellani's assistant at the Metro studios. There was a reason for Mr. Kolker's interest beyond that which appears on the surface. He is part owner of the piece, Oliver Morosco being his partner.

VERA MICHELENA is to be prima donna of "Take It From Me," which William Moore Patch is producing in conjunction with Joseph M. Gaites.

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Marriages

FENNELLY — DEANE — Catherine Deane, widely known leading woman in stock, and Parker Winsor Fennelly, stock leading man, were married recently in Chicago. Mr. Fennelly is at present at Camp Ayer, Mass., and expects to go over soon. Mrs. Fennelly is located near Camp Ayer, and will be there until Mr. Fennelly sails.

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Deaths

DOUGHERTY—Hughey Dougherty of Philadelphia, one of the minstrel constellation that figured in the Carncross and Dumont organizations, the former a Philadelphia home-product troupe, is dead in his seventy-fifth year. In the first days of the Civil War Dougherty was a drummer boy. He was born in Philadelphia on the Fourth of July, 1844.

CALL MUSIC TEACHING NON-ESSENTIAL

"Work or Fight" Law Will Affect 100,000 Pupils in City and State

The final classification of music teachers and performers and dealers in musical instruments as among those performing non-essential work by local Federal boards has caused consternation among those affiliated with the various branches of the art, craft and trade of music. These will now be obliged to conform to the "work or fight" law by giving up teaching or playing and seeking such "essential" manual or clerical work as they may find at the current unskilled labor wages of $2.50 to $3 a day.

The labor unions do not include teachers nor detached performers, such as church organists or pianists in schools, clubs and other semi-public institutions. These musicians have no extensive organization of an industrial character and most of them are wholly untrained in any other craft or trade.

It is estimated that if all the male music teachers who come under the "work or fight" law now are obliged to close their music classes, more than 100,000 music pupils will be obliged to drop their studies in New York City and State.

"TAKE ALL BUT MUSIC"

"We are prepared to do without fine furniture, fine clothes, jewelry, pleasure cars and other luxuries, but it is 'hands off our music,' for music is not only the derivation of our livelihood, but an essential to the patriotic morale and war-winning spirit of all Americans."

That is the way John C. Freund expressed himself in an appeal to the musicians of all branches of the profession and trade to unite in self-protection.

The three war-time rulings affecting music now proposed—the "work or fight" regulation, which makes the business of teaching and playing or singing music a non-essential work; the additional admissions tax, which places a Federal tax of 20 per cent on all recitals, concerts and operas, and, finally, the new 20 per cent war tax on the sale of all musical instruments—are declared by prominent musicians to represent, in triplicate enforcements, as proposed, the deathblow to music in America.

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Major Patch Not Slain

William Moore Patch has received cable information from the American base hospital at Bordeaux that his brother, Major Joseph Dorst Patch, is there recovering from two serious wounds received in the fighting of July 26. The news announcing that Major Patch is yet alive was cabled to members of the Patch family here by Colonel A. M. Patch, the youngest brother, who is with his command, the Eighteenth United States Infantry, also in France. Through some error Major Patch's name was in the list of those killed.

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Ann Murdock in New Play

Ann Murdock, having completed her motion picture contract, returns to the legitimate stage and will be presented by Charles Frohman, Inc., this season in a new comedy by two prominent English authors.

IN THE VAUDEVILLE FIELD

PALACE—NEW YORK

Impromptu Feature of New Foy Act Is Seaman-Son's Appearance Van & Schenck's "Blues" Missed

The most enthusiastically received portion of the Palace program was a feature that was not programmed. It occurred during the act of Eddie Foy and his familiar family. Since the Foy group was last seen in New York the ranks of supporting offspring has been cut down from seven to six, the space being filled with a simple service star flag hung on the back drop. It represented Bryan Foy, the eldest boy, who wrote the special songs used in the offering. Evidently on furlough, Bryan decided to spend a part of the afternoon in the wings, where his father saw him and finally brought him out in a seaman's uniform, whereupon the house went wild.

The Foys headline the bill with an act which is one of the best of the series they have presented. They have a number of good songs and much of the fun is the result of some of the boys imitating the old man. The two clever little girls have a future of their own on the stage.

Gus Van and Joe Schenck, who, as they would say, vibrate a mean vocal chord, are held over for a second week to fill another prominent spot on the program. The great popularity of these two fully justifies a long and extended engagement at any theater. They give a pleasing entertainment with a wide repertory of dialect songs. The only regret felt in their second week is that they do not sing one of their well-known and infectious "blues," the thing they do best.

Herbert Clifton, a female impersonator of a slightly different sort, includes the impersonation of a prima donna and sings in an especially clear soprano voice.

Lester Sheehan and Pearl Regay gained much applause with their dancing production. Miss Regay is a contortionistic dancer. In addition to her athletic skill she has a magnetic personality, a winning smile, good looks in abundance and rare grace.

Maude Lambert and Ernest Ball, who have a tight grip on the regard of Palace patrons, offer a repertory of songs written, of course, by Mr. Ball, one of which, he said, was dedicated to his neighbors, the boys at Fort Totten, and another to his brother in France.

Florenz Ames and Adelaide Winthrop offer what they please to call a thumbnail review, named "One Moment, Please." The program, which is like a patriotic rally, opens with The La Grohs, unusual contortionists, and closes with The Act Beautiful, which reveals several new groupings by M. Egdirette and his posing horse and dogs. Asahi, a Japanese magician with several good tricks, is the second number on the bill.

NEW ACTS REVIEWED

A Hackett in the Varieties

Jeanette Hackett made an auspicious entry into vaudeville last week at the Palace, appearing with William Seabury in a variegated compilation of dances. Effect was added to the numbers by the striking costumes worn by Miss Hackett, all of her own designing, it is affirmed. An Egyptian, a Spanish and a "jazz" offering scored equally well. Closing the show and holding 'em—that was Miss Hackett's prime achievement in a new field! And that's going some.

Incidentally, it is of interest that Raymond Hackett, boy actor in "The Copperhead," who won notice for his excellent work as Joey in the original company at the Shubert, is Miss Hackett's brother. Another brother, Albert, is in the cast of Colgate Baker's vaudeville sketch, "Children of France." The mother of this talented trio is Mrs. Florence Hackett, herself on the stage. She is at present appearing in Charles Grapewin's act, "Poughkeepsie."

Miss Hackett did specialty dances in Nora Bayes's own company of last season and traces her stage beginnings back to the Winter Garden. Originally, however, she first faced calcium glare in the cabarets.

No, she is not a relative of THE Hacketts, capitalizing according to her emphasis—"but I wish I were, artistically," she declares. In line with this ambition, her new success would seem to indicate that Miss Hackett is well on the way to becoming THE Hackett of dancers—which, it is assumed, means dramatic dancing.

Eddie Foy's New Act His Best

One of the things that go to make Eddie Foy's new act better than his preceding one is the fact that he appears as a sportive old man instead of an old woman as formerly. The other reason for the production's superiority is far better material.

The Foy family now is minus one, leaving six to support Papa Eddie in his antics. Bryan Foy, the oldest has joined the navy. He wrote most of the musical numbers for the offering, which is called "Slumwhere in New York," and presents the Foy children as belonging to two families, one Irish, the other Italian.

Eddie Foy appears as a has-been sport loking for cheap Italian food in the slums. Presently he is organizing a Red Cross benefit, at which he sings a song in his familiar and inimitable style. Each of the children indulge in a specialty. The two girls are excellent and the imitation of his father by one of the boys wins deserved applause.

About the only fault to find with the act is the comparatively small part taken in it by Foy. More of his characteristic song successes of former seasons would be welcome to his long-time admirers.

RIVERSIDE—NEW YORK

Riding School Is Prime Laugh-Getter Among Varied Offerings

Plenty of variety marked the bill at the Riverside. One of the most amusing numbers was offered by the Bostock's Riding School, an act which showed a circus rider in the making. It provoked peals of laughter.

The Barr Twins, who appeared in a series of attractive gowns, were pleasing in their dance numbers, and Dorothy Connolly effectively sang several good numbers. Percy Wenrich, her erstwhile partner and composer of her songs, wandered in during the performance, and, quite impromptu, they sang several old favorites together.

Joseph Howard's song revue proved satisfactory. Ethelyn Clark and her company sang a number of his old hits which aroused considerable enthusiasm. Three settings were provided—one showing a forest, another Chinatown and a third a grocery store.

Other acts on the bill were Bollinger and Reynolds and Donald Kerr and Effie Weston.

* * *

Cabaret Offers Favorites

Cabaret coping with top-notch vaudeville was auspiciously introduced at Pabst Harlem, West One Hundred and Twenty-fifth Street, under the title of "Folly Caprice." Gertrude Vanderbilt, Frances Demarest, Arthur Aldridge, Mizzi Gizzi and Robert Leonhardt are some of the principals put forth. Others are Mary Eaton, the Balzar Sisters, the Farrini troupe, Eve Leoni, Emmanuel Liszt, Betty Payne, Jeanne Dorvalle, and a dozen others, with an ensemble comprising a Graphophone Revue.

The nightly entertainments start with a concert by the Pabst Harlem orchestra, noted for the quality of its renditions, from 7 to 8, followed by the first show, from 8 to 11, and a second one, from 11.15 to 1. The shows are complete in themselves, different principals appearing in each.

The commingling of such various talents as those of singers, dancers, acrobats, instrumental virtuosi and comedians, in their various manifestations, marks a new departure in cabaret entertainment, and the experiment will be watched with interest.

* * *

Stars Entertain "Devil Dogs"

Lillian Russell and Fay Templeton motored from Washington down to Quantico, Va., last week, and sang and made speeches to the "devil dogs" under training in the Marine Corps camp.

The visit was impromptu. Miss Russell has been active for some time in helping to recruit the marine corps, and she visited that city to see her young men at Quantico. She enlisted the services of Miss Templeton.

AMERICAN—NEW YORK

Dancing and Singing Is Interspersed With Midgets, Mongrels and Manikins

Three of the acts on the American program can be compared with the best that have ever been presented in that theater. They are Capt. Barnett and Son, Raines and Goodrich and Ryan and Juliette. One of them, the first mentioned, was a distinct novelty, and the other two, while not unusual, scored because of the model manner in which they handled their material. Capt. Barnett and Son are midgets. They had some really excellent material. The bravado of the smaller, who continually threatened to lick everyone in sight, seemed to please the audience immensely.

Raines and Goodrich have a sidewalk conversation act that is a success because of the genuine humor of the material and its artistic delivery. He burlesques a bit of tragic verse in a manner that would make even a vaudeville agent laugh. The "straight" man attempts a song which could easily be expunged from the act without serious damage to it.

The other team, Raines and Goodrich, opened the show. That, however, did not hinder them from making a success. Their offering included several songs and dancing. Their stepping met with the most approval. Although not out of the ordinary in their type, their style was extremely neat. The woman has abundant good looks, which she enhances with tasteful costuming.

Tom Davies and Company presented a domestic farce called "Checkmated." Another act that pleased was Barnold's Dogs, who play their repertory of stunts without their master appearing on the stage.

Other numbers included Kemp and Rollinson, blackface comedians; Trovello and Company, the former a ventriloquist and the "company" being dummies; Kate Bradley and Elsie Wheeler, with songs, and Scamp and Scamp, horizontal bar experts.

* * *

Philadelphia—Keith's

Keith's bill was filled with syncopation. The chief "syncopator" was Blossom Seeley, who harmonized in pretty gowns and as an encore produced her husband, "Rube" Marquard, famous pitcher, now in the U. S. Navy. Percy Bronson and Wynne Baldwin, recently of "So Long, Letty," also had a good song act, which went over big.

T. Roy Barnes, in a new sketch, "A Package of Smiles," while a good comedian, did not "get over" as big as usual. His sketch and jokes were not up to the Barnes standard. Bessie Crawford was a capable assistant.

Fradkin, the violinist, performed splendidly and showed his versatility by playing the piano accompaniment for Jean Tell, a soprano with a pleasant voice. J. SOLIS-COHEN.

IN THE SONG SHOP

Prostrate But Proud, Arthur Fields Sought Sickbed After Patriotic Self-Sacrifice

BY E. M. WICKES

WHEN ARTHUR FIELDS, the popular phonograph singer, was a youngster he was much impressed by the phrase, "Go West, young man!" To him the West loomed up like this country did to the Irishman who heard one could find gold in the streets. Arthur started for the West one day, but took the wrong train and landed in New York. Since then he has written "It's a Long Way to Berlin," has recruited 3,000 men for the army and navy, and, as a result of singing and talking day and night while selling Liberty Bonds and War Savings Stamps, was laid up in bed for eleven weeks. But he is proud of it.

FEIST LANDS BERT WILLIAMS

Phil Kornhiser, professional manager for Leo Feist, has a copyrighted method of landing big performers. This time he has Bert Williams featuring "You'll Find Old Dixieland in France." At the annual convention held by the Feist staff Phil listened to forty songs that were submitted for consideration. To help him with the fall campaign he has added Artie Mehlinger to his staff.

HAASE AND ELWOOD ACTIVE

Al. Haase, professional host for the McKinley Music Co., has landed so many acts on "Keep the Glow in Old Glory" and "There's a Little Blue Star in the Window" that both songs are estimated to reach the million mark before Christmas. While in Philadelphia taking orders Paul Elwood taught the Liberty Singers "Keep the Glow in Old Glory."

MAHONEY HAS HIPPODROME HIT

Jack Mahoney doesn't feel right about a new song until after several publishers have told him that it is no good. He was handed this kind of advice when he showed "Kentucky Days," "The Tulip and the Rose," "Bing, Bang, Bing 'Em on the Rhine" and a few others. When he finished "The Rainbow from the U. S. A." one publisher told him it wasn't even a good parody. Today, however, the rainbow song is the big hit of the Hippodrome show. Jack has another with Leo Feist, called "God Spare Our Boys Over There," which is being adopted by all the better grade of singing societies.

MISS GILBERT WRITING AGAIN

At the present time Miss Halpin Gilbert is in charge of the Echo Music Company's offices, and for several weeks has had to work like a trojan to keep up with the orders for "Hearts of the World." Now that she has her evenings to herself, she is going to write some new songs. Miss Halpin hails from the South—Louisville, to be exact—and before coming to New York wrote a dozen songs for Will Rossiter, including "The Short Dress Ball," which was a big hit in the West.

FORSTER READY FOR DRIVE

The way the dollars have been rolling into Fred Forster's strong box makes him think that the public must be hoarding copies of "Missouri Waltz," fearing a shortage of good music before the war ends. Reports from all sources show that "Missouri Waltz" is the biggest money-maker in the history of the song game.

In "Blue Rose Waltz," however, Frederick Knight Logan has given the same publisher a number that will give "Missouri" a hard fight for first honors.

Forster is preparing a few publicity stunts on "Missouri," "Blue Rose," and "Hindustan," which will make the wiseacres sit up and take notice. Just watch him during the coming season.

WENDLING HAS NEW SONG

"I Wish I Could Sleep 'Till My Daddy Comes Back" is Pete Wendling's latest, and is so good that Al Jolson intends to put it on in the very near future. Just give Pete half a chance and he will write with the best of them.

MUSICIANS, WORK OR FIGHT!

According to the final decision of the local Federal board, music teachers and players who are subject to the draft must work or fight, as playing and teaching has been classed as non-essential.

BIZET HAS REAL BALLADS

Vaudeville and concert singers who specialize in semi-high class ballads will find some wonderful material in "Sometime You'll Remember Me" and "I Know You Know I Know." Col. William J. Hartley wrote the lyrics and John T. Hall, composer of "The Wedding of the Winds," devised the score. The two numbers are attracting a great deal of attention. For those who prefer jazz and patriotic numbers, the Bizet Music Co., now at 1431 Broadway, has "Put Your Hand in My Hand, Honey" and "Sambo Yankees."

KENDIS AND BROCKMAN BUSY

You can't go to sleep and land acts like May Naudain, Ed. Morton, Eva Tanguay and Willie Weston, and as Kendis and Brockman have these headliners using their numbers, they certainly must have been on the job. May Naudain and Ed. Morton are featuring "We're Bound to Win With Boys Like You," Eva Tanguay has added "The Older They Get the Harder They Fall," while Willie Weston is doing excellent work with his own number, "You're the Greatest Little Mother in the World."

ARE YOU STILL PAYING ACTS?

"I don't have any difficulty in getting paid for singing songs," a performer remarked the other day. "And any one can get the money if he knows how to go about it."

"But publishers are not supposed to pay, and it is understood that if you are caught taking money for singing songs you may have a time of it getting any booking," the actor was informed.

"There's a lot of good comedy in the music business," the performer replied, "but that stuff you're handing me is the biggest joke of all. Where do you get that stuff?"

Maybe some publisher can tell.

Chicago—Majestic

They would not have permitted Marie Cahill to stop at all at the Majestic if their hands hadn't become tired. And Francis Kennedy, who made such a good impression at the Palace all last week, moved over Monday and ran a close second to Marie Cahill. Chicago's own comedienne and singer offered new and grateful songs. Harry Carroll is singing some of his own compositions. Prof. F. F. Herbert, with a troupe of trained cats and fowls; the Lauder Brothers, comedians; J. C. Nugent and company, and June Salmo and Frank Stafford are others on the bill. ATKINS.

* * *

Cleveland—B. F. Keith's

B. K. Keith's Hippodrome, nearing the end of its season of summer vaudeville, offered Frank Quinn and Paul Caverly in a sketch called "The Submarines"; Margaret Young, a descriptive singer, who in "Memories" so artistically told her stories in song; Harold DuKane, assisted by June Edwards and Olga Marwig, in a presentation of a modern dancing class; Ed and Ernie May in "Three Feet of Comedy"; Kuter, Klare and Kuter in a sketch entitled "Willy Jones' Stepmother," with a juvenile cast, and Lamb's Manikins.

ELSIE LOEB.

* * *

Chicago—Palace

Elizabeth Murray, the popular comedienne, returned in triumph. "Two Sweethearts," a one-act play by Samuel Shipman and Clara Lipman, won the dramatic place of honor on the bill, with Lee Kohlmar and company in the cast. Others who appeared were the Courtney Sisters, Ben Meyer and Miss Augusta, bicycle tricksters; Mons, Adolphus, a dancer from the Opera Comique, Paris, with assistants; Willing and Jordan in songs and piano playing, and Harry Jolson. ATKINS.

* * *

Los Angeles—Orpheum

The Orpheum bill is headlined by Derwent Hall Caine, son of the famous author, in his father's sketch, "The Iron Hand," which deals with German frightfulness. Dooley and Nelson are showing a good line of comedy and get over big with it. Valyda and her "Brazilian Nuts" have a fine musical comedy act, and local patrons are warmly greeting dainty Grace Dee Mar on her return visit with her delightful skit, "The Eternal Feminine." PEACOCKE.

* * *

Los Angeles—Hippodrome

The Hippodrome management is not worrying about the shortage of men, as the headline act at the big Main Street house, "What Women Can Do," shows that women can carry a show along very nicely without any aid from the trousered sex.

PEACOCKE.

* * *

San Francisco—Orpheum

The band from Camp Fremont thrilled audiences at the Orpheum with patriotic airs. On the same program was Cecil Cunningham, who gave us a delightful comedy sketch and songs; J. Warren Keane in card tricks, with Grace White at the piano; "A Nightmare Revue," staged by Fern and Davis; a "levitation" act; Bordean and his trained dog and several holdovers. A. T. BARNETT.

Washington—Keith's

Emma Carus, singing comedienne, in her most exuberant spirits, headlines the big program at B. F. Keith's. Miss Carus has a talented associate in William B. Taylor. Craig Campbell, American tenor, scores in a repertoire of modern songs. Other acts were George McKay and Ottie Ardine in a skit, "All in Fun"; De Witt, Burns and Torrence in "The Toys' Awakening"; Kenny and Hollis in "Freshy's Initiation"; Bertie Beaumonte and Jack Arnold in "The Sergeantine"; the Shirley Sisters in a tuneful terpischorean interlude, and the Garcinnetti Brothers, hat throwing experts. JOHN T. WARDE.

* * *

Buffalo—Shea's

Hobart Bosworth headlined at Shea's in his version of Jack London's "Sea Wolf." In this offering Mr. Bosworth is assisted by Ida Stanhope and Carroll Ashburn. A special added attraction for the week was Mlle. Diano, the French chanteuse, and Jan Rubini, the youthful violin virtuoso, assisted by Salvadora Santilla, Spanish pianist. Mlle. Diano is a beautiful woman of charming personality and, with her companions, was a great favorite. Other acts on the bill were Milo, Rice and Warner, blackface comedians; Eddie Buzzell and Peggy Parker in a new sketch, entitled "Have Your Picture Taken"; the Four Morok Sisters, Belgian girls, who present a novel aerial act, and McConnell and Austin. CHARLES B. TAYLOR.

* * *

Richmond—Lyric

Cliff Bailey, pantomimic clown, displayed agility and was funny in his athletic sketch. Irene Trevette, billed as "The Maid of the Allies," in a Spanish costume of flaming red, sang with artistry and appeal, proving herself an entertainer of better than average quality. Individually, she was the best number of the evening. Harry Norwood and Alpha Hall dispensed jest, the latter costumed quaintly and in excellent taste. The Randalls in "Seventeen Minutes in Arizona" contributed remarkable rifle and revolver shooting, with several unusual deviations from the ordinary act. A miniature musical comedy, "That's Going Some," presenting Joe Wolf, Nettie Packer and Jack Hart, with a chorus of six girls, had little merit. J. G. H.

* * *

Pittsburg—Davis

Old-time vaudeville fans revelled in the sprightliness of the headliners at the Davis Theater. James and Bonnie Thornton are as refreshing and entertaining as ever. Bonnie confesses to sixty-three years, but nobody believes her when she sings "Annie Rooney" and dances.

Harry Green is amusing in his farce, "The Cherry Tree," the moral of which is that it is not always safe or politic to tell the exact truth. Burley and Burley, English comedians, are witty and give an exceptionally good acrobatic performance. Lady Alice presents an unusual animal act, in which appear indiscriminately trained mice, cats, dogs and pigeons. A sketch, recitations and songs and a dancing act round out the program. C. C. LATUS.

STOCK IN MANY CITIES

Crossing Border Difficult

Decatur—The Johnny Jones Players, who are coming to Decatur from Winnipeg, to appear here the week of Aug. 23-30 under the auspices of the Modern Woodmen, have been undergoing considerable difficulties in crossing the border into America.

A Winnipeg paper says:

"Getting a show across the international border in war time is an undertaking that taxes the organization ingenuity of the officials in charge. Registration cards, arrangement with both countries, payment of war taxes, freight charges, passports and a score of other details must be arranged and on time in order not to disrupt the schedule outlined for other cities.

"When the Johnny J. Jones exposition enters or leaves Canada or the United States Mr. Jones insists that everything required by both governments concerning his equipment and his employes must be arranged to everyone's satisfaction."

PERCY S. EWING.

* * *

Glaser Leaves Rochester

Rochester—Vaughan Glaser and Company said farewell at the Temple week 19 with "St. Elmo" as the last attraction. Their season of fifteen weeks has been unusually popular this year, the company making many new friends and renewing old acquaintances. Mr. Glaser has been kind to the many soldiers, and khaki has been the predominating color at most of the performances. He made things lively between the acts, with patriotic songs and speeches. Fay Courteney has been Mr. Glaser's leading woman this year as usual. Charles Carver was also a member of the company for two weeks.

It is the present intention of Mr. Glaser to accept the invitation of the Over-Seas Entertainment Committee to become a "dollar-a-year" man in staging productions for the soldiers "Over There."

B. H. LEFFINGWELL.

* * *

Academy Players to Continue

Buffalo—It is expected that the Academy Players will continue at the Academy into the fall season, so successful has been their regime at this theater. Sam Mylie has returned to the personnel as director and chief comedian. The attraction for the current week is "This is the Life," and for the week of August 26 it will be "At the Races."

CHARLES B. TAYLOR.

* * *

Hyperion Players Open

New Haven—Manager Henry P. Menges announces the opening of the stock season of the Hyperion Players Labor Day with "Nothing But the Truth," to be followed by "Lilac Time." Jane Morgan and Arthur Howard will have the leads and the company will be made up of people who have not played here before, with the exception of Miss Morgan.

Emersons Open Season

Lawrence—The stock season of the Emerson Players at the Colonial opened Aug. 26 with the presentation, for one week, of "The Brat," by Maud Fulton.

Mr. Emerson was in town for several days completing final arrangements for the inauguration of the season. The company, which arrived on Aug. 19, began rehearsals on the opening bill at once, and includes Dorothy Dickinson, Franklyn Munnell, Tom Whyte and Joseph Guthrie, all of last year's company, and the following new members: James Billings, Roy Phillips, Edith Spencer, Gladys McLeod and Sadie Galloupe, who is widely known here, having been a member for several seasons of the Malley-Dennison company when it was located here.

Bernard Steele will not return as director, as was previously announced, and his place will be taken by Frank Kirth.

Extensive preparations and renovations were made throughout the theater, from front to back.

The personnel of the Emerson staff at Lawrence is as follows: Owner, Charles A. Emerson; General Manager (for Lowell, Lawrence and Haverhill), F. James Carroll; Resident Manager, J. William Schaake; Treasurer, Max Melincoff; Leader of Orchestra, Prof. Clayton H. Record. WILLIAM A. O'REILLY.

* * *

"Never Say Die" in Boston

Boston—Arrangements have just been completed by the Copley management for the first production in Boston of "Never Say Die," by William H. Post and William Collier. Rehearsals of the play are now taking place at the Copley Theater and early in September the house will open with this farce, thus beginning the third season of the Henry Jewett Players here.

No information is as yet obtainable in regard to the stock company at the Castle Square Theater this season. It is known, however, that the management has received applications from well-known players all over the country, so it should not be difficult to secure a large and well balanced stock company.

D. CLAPP.

* * *

Produce "Her Own Money"

Chicago—"Her Own Money" is the play announced at the Great Northern Hippodrome for this week. Mark J. Elliston and Minna Phillips are entrusted with the principal roles.

Four vaudeville acts are also on the bill for the week. ATKINS.

Open Tenth Season

Des Moines—The tenth season of the Princess Stock Company opened Aug. 18. A number of old favorites returned this season.

Isabel Randolph, last season's popular leading woman, again assumes the leads. "Bill" Forestille, so popular for several years, returns after a year's absence as second man. Eleanor Brent, who is pleasantly remembered as second woman several seasons ago, is most cordially welcomed back.

Harry Hollingsworth is to be the new leading man. Miriam Sears, the ingenue; Mary Hill, characters, and Marshall Birmingham, juvenile roles. Harry Walker entrusted with general business. Frederic Sullivan, who directed the first company at the Princess, is back again as director, with MacLean Savage as his assistant.

"Cheating Cheaters" will be the first play.

Messrs. Elbert and Getchell, the owners, have had the theater entirely redecorated, and with all the old favorites back again this is sure to be a most successful season. KAHN.

* * *

Comedy Breaks Record

Lincoln—Otis Oliver and his company, now in their twenty-second week of permanent stock at the Lyric Theater, broke all records last week with Harry Clay Blaney's comedy, "The Unkissed Bride."

Vada Heilman as the bride returned to the cast after a vacation of six weeks. This week the company is presenting "The Rosary." Next week "The Calling of Dan Mathews" will be the offering.

Fanny Fern has joined the company here, and Jack Reidy is also a new member.

Mr. Oliver will have three permanent stock companies this season, the Eastern company opening at the Majestic Theater, Wilkes Barre.

* * *

Mae Desmond Pleases

Scranton—Mae Desmond and her excellent company of players have been delighting large audiences all this summer with some of the latest Broadway successes obtainable for stock at the Poli Theater. The company is a well balanced one and the performances throughout the season have been very satisfactory. Miss Desmond is a favorite here, having played a record-breaking engagement with the Poli Stock Company a few years ago. The company closed the season here Aug. 24. The Poli vaudeville season opened Aug. 26.

C. B. DERMAN.

DATES AHEAD AND BROADWAY TIME TABLE ON PAGE 384

Knickerbocker Players Close

Syracuse—After having played seventeen weeks to continuously filled houses, the Knickerbocker Players have closed their 1918 season in the "game of making everyone laugh" with the production of "A Naughty Wife."

The players have shown from a series of productions that they are a rattling good company.

Each player was called upon for an impromptu speech. Flowers were much in evidence.

The run of the company this year was four weeks longer than that of last and the attendance has been far ahead of the previous year.

Adieu was said regretfully, but lessened by the announcement that the company would return next summer with a new list of productions.

FREDERICK E. NORTON.

* * *

To Show Leading Plays

New Bedford—Many of the leading stock plays in this country will be shown here this season, among them "Nothing But the Truth," "Little Women," "Common Clay," "Lilac Time," "My Irish Cinderella," "The Silent Witness," "Mile-a-Minute-Kendall," "Potash and Perlmutter," "The House of Glass," "Broadway and Buttermilk," "Very Good Eddie," "The Only Girl" and "Romance." "The Brat" is the bill for next week.

The company includes the following: Lynn Osborn, Joe Creehan, William Blake, Rita Davis, Enid May Jackson, Malcolm Arthur, Marion Chester, Lillie Stewart, Alfred Swenson, Charles Andre, George McEntee, Lorle Palmer and John Daley.

JOHN D. MACPHAIL.

* * *

Sayer Resigns

Haverhill—James A. Sayer, who has been manager of the Colonial Theater for the past ten years, has resigned to assume the management of the Academy Theater. Mr. Sayer is one of the pioneer theatrical men of New England. For many years Mr. Sayer has managed the Academy of Music, when this house was devoted to the old legitimate form of amusement, and was a large factor in placing Haverhill on the theatrical map of the country.

The Academy Theater, which is controlled by the Sites-Emerson Co., has for the past five years been devoted entirely to high class permanent stock.

The Academy opens on Monday, Sept. 2, showing "The Brat."

C. T. ISSERTELL.

* * *

Oliver Players Please

Lincoln—The Otis Oliver Players continue to do capacity business at the Lyric Theater and are now giving four matinees weekly in order to accommodate the patrons. "The Calling of Dan Matthews" was the attraction for the week of Aug. 26.

UNITY KEYNOTE OF BIG PICTURE PARLEY

Amalgamation of A.E.A.-M.P. E.L. Likely to Result at Chicago Meeting

With every conclusion adducible from the friendly spirit shown by delegates at the big national conclave of powers in pictureland now in progress in Chicago it is probable that THE MIRROR will be able to announce in its next issue the complete unification of all creative and distributive motion picture interests.

Such action was already forecast prior to the assembling of the producers, distributors and exhibitors when Frank Rembusch and Peter J. Schaefer, respectively presidents of the American Exhibitors' Association and the Motion Picture Exhibitors' League, met in Chicago and amicably discussed the very topic. Misunderstandings were ironed out at the meeting of the rival heads, and it was agreed that harmony was the first consideration. Therefore, in mailing invitations to the second annual convention of the American Exhibitors' League at the Hotel Sherman in that city, film men, old and new, of whatsoever affiliation, were included in the list. And there were no cash qualifications attached. It was the first time the people in the picture business were called on to attend a convention without being asked for money.

The effect of the broad-gauge policy of the President in inviting the leaders of the industry generally and of the news that the M. P. E. L. was strong for breaking bread at council tables hereafter with all factional lines eradicated was electrical. There was whole-hearted response. Many big men in the business who have no time for squabbles and politics and side issues were especially impressed with the statement issued by the A. E. A. on the eve of the convention, and directly after the Rembusch-Schaefer "love feast."

. . .

PICTURES TO BE FACTOR IN SAVING FUEL

Conservation Within Industry and Film Drive Discussed at Meeting

A meeting of the N. A. M. P. I. was called for the purpose of consulting with E. R. Sartwell, publicity director of the U. S. Fuel Administration and representing Dr. Harry A. Garfield, Fuel Administrator, relative to a conservation campaign by means of the motion picture along the following lines:

(1) Conservation within the industry itself;

(2) An educational campaign to awaken the people of the country to the enormity and difficulties of the coal problem.

The conservation within the industry is to be taken care of by a standardization commission, which will be empowered to standardize the use of electric current in all forms of lighting and heating utilities throughout the United States.

The plan of education will be in the form of "trailers," devised to bring home to the public the importance of fuel and its conservation as a direct means of winning the war. The details of this plan will be worked out by the Fuel Conservation Committee of the N. A. M. P. I. and the Fuel Administration.

SCREEN MOSS

BY A ROLLING STONE

SURELY there has been demonstrated much wisdom by Director Charles S. Hart of the Division of Films of the Committee on Public Information through his selection of Dennis Sullivan to take up the work left off by Jacques Berst as supervisor of the distribution of films.

It has been my extreme pleasure to have met this Sullivan man on three occasions during his term of association with Mutual Film Corporation. Three times was amply sufficient for a great big opinion to have been formed in appreciation of the bigness of the man.

. . .

IF THE news columns print any more items about suits in that Anita Stewart-Louis Mayer-Vitagraph matter, I will be forced to believe that somebody is suing for all the money in the world. To date it seems, from perusal of the court records, that the total amount sued for in one direction or another has been in the neighborhood of nineteen million.

Let's get off and make that in "Old Kentucky."

. . .

THEY tell us that Douglas Fairbanks and Mary Pickford are about at the end of their Artcraft contracts. Now I suppose the wild men of the industry are going to begin again with the ten million dollar offers for thirty hours' work—and in the final analysis Pickford and Fairbanks will be joint owners of the mint.

. . .

JUDGING from the reports of the passings by censors throughout the land of that play "The Finger of Justice," it would seem that there's something rotten in Denmark. They never even let us have one look here in New York—but it gets by everywhere else.

. . .

NOW comes the news that Kitty Gordon has slapped over another suit—this time against Larry Weber and G. M. Anderson for an amount of $15,940. The news item also forcefully recalls that not long ago Kitty entered suit against William A. Brady—and searching down in the brain I find that Kitty is about to begin the making of pictures for Lee Ochs' United outfit. All of which leads me to extend congratulations to the press agent for his feeble efforts. By the way, isn't Milton Goldsmith united with Lee?

. . .

SINCE the Washington powers have decided definitely that motion picture making is an essential labor, I'll bet some of the Broadway draping gentry won't ever work again. It should at least make the extra motion picture people's market rather a tough existence—there'll be millions in it, my boy, millions.

. . .

IT IS deserving of notice that the one and only Knickerbocker lobby figure, Enrico Caruso, when questioned about the little matter of a honeymoon, replied that the pictures were detaining him from that pleasure. It do beat all how the pictures have horned in to command respect from the best of them—and yet who wouldn't forego that little honeymoon trip for a paltry $100,000 or two per picture?

. . .

AFTER having seen the advertising matter for the coming Metro-Nazimova production, "An Eye For an Eye," let it be said for me that I'm for Nazimova stronger than ever.

. . .

IT'S beginning to come toward the Fall—trot down to the westbound railroad stations and see for yourselves. Pretty soon they won't leave enough of us picture fellows in the East in the Winter to get up a good game of "Rum."

. . .

I OBSERVE that another new picture based upon what is probably one of the most dramatic incidents of the great war, namely, the killing of Nurse Cavell, is to reach the screen through the production by the new firm of Joe L. Plunkitt and Frank J. Carroll.

I've always said these good old Irish names would soon find their mutual comfort—it's in strange relief to see the combination of the Kellys and the O'Briens and Murphys and the O'Sheas in these days when Palestine must be defended.

. . .

OBSERVED along Broadway one Frank Powell, who has been absent from our haunts for lo! these long times. Comes the word from Frank that his first new Sunset Picture Corporation's production, "The Forfeit," in which is starred House Peters, has been finished and that the second one is about to start....comes also from San Antonio, the home of the Sunset Corporation, the roundabout word that Frank Powell stands high in the esteem of the Texans.

DARING FILM THIEVES ROUNDED UP

Famous Players-Lasky and Burns Agency Get 'Em Red Handed

After five months of investigation the Famous Players-Lasky Corporation through the direct efforts of the Burns Detective Agency has uncovered a nest of film thieves and smugglers, resulting in raids which netted a number of the ringleaders. One raid by the District Attorney's office took place at the office of William C. Thompson, operating as the Royal Cinema Company at 145 West Forty-fifth Street.

Another raid was made on the offices of Casemiro Gonzalez and Luchesse at the same address by the Military Intelligence Bureau officers, where a number of films were seized.

Evidence of large shipments of stolen film from Gonzalez and Luchesse to Alvarez-Arrondo & Company of Mexico City is established. After the films had been re-titled in Spanish they were turned over to another gang which distributed them in Mexico. It is feared that a number of films have fallen into enemy alien hands in that country.

In the case of "Who Is Number One?" the Paramount serial, the film was shown in Mexico City and distributed by Alvarez-Arrondo & Company before the picture was released in the United States. It was in connection with this picture that the Famous Players-Lasky Corporation first started its investigation.

It is reported that Modesto Alvarez, of Alvarez-Arrondo & Company, Mexico City, is the brains of the entire organization of smugglers and thieves.

Mr. Talley told a MIRROR representative that the affair promised to assume much larger proportions.

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PICTURES ESSENTIAL

Film Men's Worry Removed, But Must Follow Regulations

All the speculation that has been rife in motion picture circles regarding the status of the films in war time were put at rest last week by the announcement made by the Priorities Committee of the War Industries Board, which declared the industry to be entitled to the treatment of an "essential industry."

For a long time a certain uneasiness has been manifest in the business as to the immediate future of motion pictures and the effect of the Government rulings upon its progress and financial burdens. The announcement last week came as a soothing balm to the feelings of film men.

In declaring the industry essential, the Board imposed the following regulations:

Each member of the industry will pledge himself to discontinue all nonessential production and eliminate all wasteful methods. Old film must be scrapped and reclaimed and returned to the manufacturers for use in the manufacture of new film.

Only wholesome pictures are to be produced. To save chemicals used in the production of explosives, only one negative of a single picture will be made unless the picture is for export, when two will be permitted.

Permits for the erection of new theater buildings and equipment for new theaters will be denied during the war. Where localities are over theaters, no new theaters will be permitted to replace those retiring from business.

Manufacturers will encourage the repair of existing machines, projection machines, rather than the purchase of new ones. The manufacture of new iron and tin containers for film will be discontinued and substitutes used to conserve metals.

ALL THE PICTURE NEWS
Complete—in a Few Minutes' Reading

More Than Fifty Stars Make Pictures for Liberty Loan—Free Distribution—With the announcement of plans for the distribution of the Liberty Loan films being produced by more than fifty of the film world's brightest stars, the Fourth Liberty Loan drive being conducted by the National Association of the Motion Picture Industry has assumed proportions which indicate that it will exceed the highest expectations of the association's committee in charge of the movement. The first of the films have already been received at the New York headquarters, and enough have been completed to provide every exhibitor in the United States an opportunity to screen a new Liberty Loan appeal every day of the three weeks' drive which begins on Sept. 28, all without cost to himself.

The first to reach New York from the West Coast were "A Bullet for Berlin," by William S. Hart, and a Liberty Loan appeal by Mae Murray called "Kaiser Bull."

The distribution of the Liberty Loan specials will be managed exclusively by the committee representing the National Association. A competent film man will be placed in each distribution centre throughout the country, and will be directly responsible to the committee for this feature of the work. He also will work in co-operation with the Federal Reserve Board in his district. All bookings must be made through the committee's representative. Every theater in the country will have the opportunity of showing a different Liberty Loan film on each day of the campaign

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Good Instance of Helping Wounded Soldiers to Help Themselves—The plan evolved by the Committee on Public Information, whereby exhibitors could lend practical co-operation in helping the crippled soldier to become self-supporting when he returns from "over there," was demonstrated last week when Joseph F. Bell, the first Minneapolis soldier to be returned home from overseas as permanently disabled for further army duty, was appointed assistant manager of the new Lyric Theater in Minneapolis.

Bell was in the trenches with an infantry company when shrapnel struck him. He was unconscious for eighteen hours. After spending two months in the hospital he was sent home. Engines of the ship he returned on broke down, and it was tossed about at sea for more than a week before repairs were finished. He held the position with the new Lyric before enlisting. W. M. Vance is manager, having recently succeeded James Keough.

Charles S. Hart, chairman of the Division of Films, suggested that the co-operation of the exhibitor and theatrical man would be a material aid in helping the disabled man to help himself.

Government Ruling on Film Exportations for General Good of All—It is announced from Washington, through the Division of Films, Committee on Public Information, that the ruling that American films cannot be sent direct to foreign consignees, but must be forwarded through the American Consul, is identical with rules put into effect by the French Government. French cinema journals accept this ruling as necessary under war conditions, recognizing the danger of films being utilized for dangerous propaganda, as well as the great good they have accomplished. They also praise the letters of Secretary McAdoo, Herbert Hoover, George Creel, Fuel Administrator Garfield and others who have written of the importance of motion pictures in war time, and declare that their conclusions in regard to the helpfulness of motion pictures in the United States is applicable to every country at war.

. . .

Some "Movie Actors" Who Never Faced a Camera—A police raid was made last Saturday on the poolrooms and dance emporiums of Los Angeles and more than 300 loiterers were pulled in. About 75 per cent of the gentry gave their profession as "movie actors," but on investigation it was discovered that only two out of the whole sorry crowd had ever faced a moving picture camera.

. . .

Special Examinations of Picture Operators in Pennsylvania Due to Shortage—So serious has become the shortage of motion picture machine operators in Pennsylvania, due to the draft and the fact that the Safety Code of the Industrial Board of the State Department of Labor and Industry has recently been compiled upon strict lines, that for the first time in the history of the state the Labor Department announced on August 23 that special examinations for operators seeking to obtain licenses will be held in thirty-two Pennsylvania cities simultaneously on September 7.

Under the terms of the Safety Code, which applies to all cities except Philadelphia and Pittsburgh, operators must be 18 years or older, though operators 16 to 18, who prior to the adoption of the code had operated a machine for at least one year, may be accepted if deemed competent after special examination. The state will accept licenses approved by boards or bureaus created by local ordinances and in other places applicants must take the examination given by the State Department of Labor and Industry.

. . .

Cincinnati Exhibitor Negotiates Big Deal—One of the biggest film deals ever made in Cincinnati has been executed by Isaac Libson, manager of the Strand, Family and Walnut theaters, with the Artcraft-Paramount interests. The new contract, effective Sept. 1, gives first-run privileges to the three theaters.

Police Against the Use of "Extras" in Los Angeles—The police department of Los Angeles recently announced that appearing in mobs, riots and panics in the films was not essential to the winning of the war, that sham battles were but a poor substitute for the real conflict, and that those participating in them were subject to Provost Marshal General Crowder's "work or fight" order. So present indications are that few motion picture plays containing mob scenes will be produced in Los Angeles if the policy is carried out.

The police order was directed at what the profession termed "extras," who were hired by the day, first by one company and then by another, to provide "atmosphere." Most of the men thus employed were of the age and class included in the order.

The first warning not being generally observed, it was repeated, and by way of emphasis about a hundred men waiting for employment at several studios within the city were arrested.

. . .

Cleveland Operators' Exorbitant Wage Increase Demand—Motion picture operators of Cleveland have refused an offer made to them by the executive committee of the Motion Picture Exhibitors' League for an increase in wages of 10 per cent. They are asking for an increase of 38 per cent. Efforts are being made to appoint an arbitrator to settle the difficulty.

. . .

Rev. Paul Smith Exposing Vice Conditions in Minneapolis—An expose of vice conditions which will go before the Hennepin County Grand Jury and which attracted wide attention in Minneapolis and St. Paul was made in Minneapolis August 24 by Rev. Paul Smith of San Francisco, who investigated Minneapolis while his picture "The Finger of Justice" was being shown at the Shubert Theater. Mr. Smith as a result of his activities will be called before the grand jury to testify regarding the matters pointed out in his statement. In his statement Rev. Mr. Smith classified Minneapolis vice under many heads, including cafes and cabarets, disorderly houses, taxicab drivers' activities, street walking, etc. "The Finger of Justice" has been playing to record business at the Shubert.

. . .

Motion Pictures Teach Cleveland Mothers Care of Children—Mothers residing in various parts of Cleveland are having visual demonstration in the care of children brought to their very doors. The Health Department of that city is making use of city ambulances in carrying out this campaign of instruction. The roofs of the ambulances are equipped with projection apparatus and the health and life-saving tidings are flashed on white walls or on temporary screens wherever local conditions indicate especial need of such information.

No Further Tax of Canadian Picture Houses Contemplated—A questionnaire sent out by the Provincial Government to motion picture theater managers in Montreal a week or so ago concerning ticket sales alarmed the managers, who thought that they saw in it an attempt to find cause for further taxation on their business, already heavily taxed in half a dozen directions. However, the alarm has subsided, as the Provincial Treasurer announces that the questionnaire is merely for the purpose of compiling information and that no further taxation is contemplated.

. . .

World Pictures Sees No Advantage in Going to California—In view of the expected hegira of the motion picture manufacturers to the West Coast, World Pictures has been asked if it also contemplated moving its studios to California. First, the World Company cannot see any advantage in dismantling the production plant at Fort Lee and moving three thousand or more miles away. The environs of New York are more accessible to three-fifths of the motion picture activity of the world and seven-eighths of the population of the United States. As regards the economy of California over New York, the preponderant saving is in favor of the latter location, not only as regards the cost of making pictures but also in the saving of time as it applies to the exhibition of the product.

. . .

Film Exemplifying the Draft to Be Made by D. W. Griffith—Lieut. George Siegmann, just returned from the Coast, brings word that David W. Griffith will, at the request of Marshal-General Crowder, produce a picture exemplifying the draft and what it has done to make sturdy men and soldiers of those hitherto untried persons who were thus inducted into army service. He will be assisted by Colonel Wigman and Captain King, aids to General Crowder, the latter of whom wrote the story. The picture will be in five reels at least. . . .

Creel Starts Publication of Government Film Paper—"Official Film News" is the title of a new twelve-page newspaper issued every two weeks by the Committee on Public Information, Division of Films, the first number of which has just appeared. Its object is to inform magazine and newspaper publishers, motion picture exhibitors and other enterprises which directly appeal to the public what new war films and photographs are being made or are ready for delivery.

The war films, such as "Pershing's Crusaders," "America's Answer" and the new "Our Bridge of Ships" are extolled and their strong points explained. Exhibitors are urged to book them for their theaters as a patriotic duty.

Seats Sold En Bloc for "America's Answer" in Other Cities—The unique method of disposing of the house en bloc, which has proved so successful during the engagement of "America's Answer," the United States Official War Film, at the George M. Cohan Theater, in New York, has been duplicated for the showing of this patriotic picture at the Forrest Theater, in Philadelphia, and the Majestic Theater, in Boston. The season at these houses opened Aug. 12, after an intensive campaign by special representatives of the Division of Films, Committee on Public Information, under the direction of Ryerson Ritchie, Chief of the Community Section.

The disposal of the house to business concerns in Philadelphia and Boston ensures the success of the engagements in these cities, but the response of the public on the intermediate nights has been gratifyingly large.

. . .

Essanay to Enter Finishing Business on Large Scale—The finishing of photoplays is to be a not inconsiderable feature of Essanay activities in the future. The MIRROR is enabled to announce this enlargement of scope on part of this prospering Western organization with definiteness, as already the Essanay has begun to install the necessary machinery for this particular work. Essanay officials are to announce the opening of the finishing department in the near future, and claim that they can effect a decided saving over existing prices. Film producers look forward with interest to detailed information on the subject.

. . .

Film Shows Canada's Care of Invalided Soldiers—"Canada's Work for Wounded Soldiers," a five-reel film, has been produced by the Government Department of Soldiers' Civil Re-establishment, for exhibition throughout the Dominion. The film shows every phase of the work of the department, from the time the soldier returns invalided from the front until he is educated at Government expense and finally drafted into an occupation for which he is suited, no matter what his physical and other disabilities may be. The Canadian system of looking after the returned soldier has been copied to some extent in Great Britain, and American authorities are studying it at present. It is probable that the film illustrating the system will also be shown in the United States.

House of Representatives in Session Filmed by D. W. Griffith—Overcoming long-established barriers, David Wark Griffith, producer of some wonderful propaganda pictures, obtained special permission from Congress to film it in action and last Saturday, while the new draft law was under discussion, scenes were taken which will be used in a new American war production which Mr. Griffith is making for the United States Government. It was at first believed that the lighting conditions would not be favorable, but Mr. Griffith declared he was entirely satisfied with the results obtained in lighting and photography. The film shows all the activities of the House in a busy session. When the picture is released the public will have its first opportunity to see the modus operandi of its big legislative body.

. . .

Prepare to Defeat Censorship Law Feared in Nebraska—The Nebraska State Legislature meets in January, and considerable fear is felt among exhibitors in some parts of the state that a state censorship law will be passed. H. M. Thomas, president of the state exhibitors' league, says proper steps will be taken in time to prevent such a law if possible.

Dr. Wilcox, of Kansas City, representing the National Welfare League, is in Grand Island, Neb., making preliminary arrangements for a campaign during the last of September for the establishment of a local board which will censor motion pictures and promote cleaner public entertainments. A similar board is being planned in a number of the larger towns of Nebraska.

. . .

Metro Has Propaganda Picture Concerning President Wilson and the Kaiser Under Way—R. A. Rowland of Metro has confirmed the story that another propaganda picture is soon to be produced by Metro Pictures Company, and says it will be ready for release on October 1. It is to be titled "Wilson and the Kaiser" and is designed, Mr. Rowland says, to "Outkaiser the kaiser." It shows the lives of the two men from babyhood to manhood, and is supervised by Maxwell Karger. It is in seven reels and is a potent argument for democracy. Mr. Rowland is said to have originated it.

"Hearts of the World" Shown "Over the Rhine" Ahead of Cincinnati—McMehan and Jackson, Cincinnati motion picture managers, have taken over a motion picture in Covington, Ky., across the river from Cincinnati. They remodeled the Colonial Theater and reopened it as the Rialto on Sunday, Aug. 25, with Hearts of the World."

This opening caused consternation and comment in Cincinnati motion picture circles, as it meant that Cincinnati's Kentucky suburb was seeing the Griffith film ahead of Cincinnati. The reason for this booking was due to the peculiarities of state rights selling methods. The men who bought the state rights for Kentucky and Indiana are not the same who secured the rights for Ohio. It is stated that the Ohio rights have not as yet been placed.

Cincinnatians have been flocking over to Covington to see the play, which was booked for the Grand Opera House about the middle of September. Incidentally the prices in Covington have jumped from 50 cents to $1.50 for night performances and from 25 cents to $1.00 for matinees.

. . .

Success Film Company Takes New Offices in Cleveland—The Success Film Productions, under the management of Charles F. Schwerin, has opened an elaborate suite of offices in 419-420 Sloan Building, Cleveland. Schwerin started his state rights exchange three months ago with a couple of prints of "Nine-tenths of the Law." Today the Success Film Productions is one of the most active distributing offices in the city, and Mr. Schwerin is interested in the purchase of more high-class features.

. . .

Picture Theaters Now Open Sundays in Macon—Operation of motion picture theaters in Macon, Ga., on Sunday for war charities is not in violation of the law, the Police Commission of that city has decided and has so reported to the City Council. This ends for the present the fight against Sunday films, which are free to the soldiers and for which civilians are charged 25 cents admission to be given to war charities.

The picture houses are allowed to open at noon and close at 10 p. m.

Canada to Show Disease Ravages on Screen for War Work—Motion pictures showing the ravages of venereal diseases will probably be one of the features of the campaign in Toronto to ameliorate moral and physical conditions. This was revealed last Monday afternoon at a meeting in the City Hall of the advisory committee on venereal diseases for No. 2 Military District by Col. J. W. S. McCullough, chief officer of health for the Province, who announced that the film entitled "Fit to Fight," which is now in use in the American army, had been purchased by the Canadian authorities. Colonel McCullough has not decided just how the film will be used, but it may be shown in the local motion picture houses.

. . .

Montreal Film Houses May Raise Admission Fees—Westend motion picture theater managers in Montreal are holding conferences regarding the advisability of increasing prices of admission. Although operating expenses are estimated to have increased about 80 per cent since the beginning of the war, largely owing to new or heavier forms of taxation, prices of admission have remained stationary except in a few instances. The great majority of the seats in the best houses continue to sell at 10 and 15 cents.

. . .

Senate to See Prohibition Film—Arrangements have been made to show a motion picture entitled "Strengthen America" in the Senate Chamber as part of the prohibition campaign in Congress. The film will be shown to members of Congress when the prohibition amendment comes up for action. This is expected to be immediately after disposition of the new selective draft measure.

The film was made by the Industrial Department of Universal, under the direction of Harry Levey.

. . .

Red Cross Requests Scenes of Its Activities in France Be Incorporated in Film—Joseph Johnson, publicity director of the Red Cross, has asked that pictures of the Red Cross activities in France from the time General Pershing landed be incorporated into the Universal picture, "Crashing Through to Berlin." Officials of Universal, learning of Mr. Johnson's wish, got in touch with him at once and readily consented to his plan.

Soldiers Hold Liberty Loan Drive in France ("America's Answer")

Here is Gen. John J. Pershing as he appears in "America's Answer"

An American harness repair shop in France ("America's Answer")

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

All Reports Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us

"Riders of the Purple Sage"

(Fox—William Farnum)

WIRE REPORTS—WEST

Box Office Value.....

Exhibitor Comments: "William Farnum fine." "Fine production of a good story." "William Farnum immensely popular." "Played to great business."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings .....Convincing
Moral Effect.....Questionable

SYNOPSIS OF STORY

Zane Grey's drama of the plains is thrillingly told in this picture. It concerns the hero, Lassiter, who, in search of his sister, meets with danger from time to time. It tells of his meeting with Venders, whom he befriends; his love for Jane, the daughter of a wealthy cattle owner; his finding of the grave of his dead sister, and finally his meeting with the "masked rider," who eventually turns out to be Bess, his sister's child, and finally brings to a happy conclusion the love affairs of Bess and Venders and Lassiter and Jane.

"On the Quiet"

(Paramount—John Barrymore)

WIRE REPORTS—EAST

Box Office Value.....

Exhibitor Comments: "Barrymore is especially fine." "His support and direction are excellent."

WIRE REPORTS—CENTRAL

Box Office Value.....

Exhibitor Comments: "Powerful combination of star, story and production."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

In this comedy, Robert Ridgway is an altogether likable fellow, though he is so wild that Agnes' brother refuses consent to their marriage. And if Agnes marry without brother's consent, she will lose her fortune of several millions. So Robert and Agnes are married "on the quiet," and have a great time eluding scandals, brother and blackmailers, but in the end things are righted and all ends well.

"A Law Unto Herself"

(Paralta—Louise Glaum)

WIRE REPORTS—CENTRAL

Box Office Value.....

Exhibitor Comments: "Has too much propaganda." "Picture well put on."

SYNOPSIS OF STORY

This drama of the present-day war concerns a French girl who has secretly married her father's overseer of the vineyards. He is killed and the girl is forced into a—on her part—loveless marriage with Kurt, a Prussian, who has won her father's confidence. A son is born, which is in reality the son of the girl's first marriage. So years later, when the war breaks out, the boy enlists in the French army, while Kurt joins the Germans and commits atrocities. Then tragedy enters their lives, for the boy and his youthful sweetheart are killed, and the mother, thoroughly French, helps rid her country and her home of Prussianism.

"The Ghost Flower"

(Triangle—Alma Rubens)

WIRE REPORTS—CENTRAL

Box Office Value.....

Exhibitor Comments: "Rubens not well cast." "Picture pulling well."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling..... Fair
Settings .....Adequate
Moral Effect.....Wholesome

SYNOPSIS OF STORY

This drama concerns a girl who is relentlessly pursued by a villain. She finally runs away and is adopted by a poet and playwright who educates her and places her on the stage. Then she meets a man she learns to love and is about to marry him when her old enemy turns up and kills her guardian. Fearing her lover will meet the same fate, she refuses to marry him and again runs away. In the end the villain is foiled and she marries the man of her choice after all.

"The Dream Lady"

(Universal—Carmel Myers)

WIRE REPORTS—EAST

Box Office Value.....

Exhibitor Comments: "It pleased the public."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Fair
Acting ..... Fair
Photography .....Good
Technical Handling ..... Fair
Settings .....Fair
Moral Effect .....Wholesome

SYNOPSIS OF STORY

Rosamond Gilbert, the heroine of this drama, has had a loveless childhood, with only dreams to make her happy. So when her uncle dies and leaves her a fortune she sets out to make her dreams come true. She adopts a waif and buys a bungalow on the estate of John Squire, and after many experiences, finds she loves him and accepts his proposal to marry him.

"The Girl from Bohemia"

(Pathé—Irene Castle)

WIRE REPORTS—EAST

Box Office Value.....

Exhibitor Comments: "It is not the picture that pleases as much as it is Irene Castle."

WIRE REPORTS—CENTRAL

Box Office Value.....

Exhibitor Comments: "Castle doesn't pull here."

SYNOPSIS OF STORY

The girl of this drama believing thoroughly in the Greenwich Village way of living, moves to a little country town to visit her aunt. There she shocks the good folks by smoking and generally flying in the face of convention. Soon she is barred from society and it is only when she rescues a child from drowning that the people learn that at heart she is "just a girl." In the end she marries a very proper young man.

"The Power and the Glory"

(World—June Elvidge)

WIRE REPORTS—CENTRAL

Box Office Value.....

Exhibitor Comments: "Audience well satisfied." "A good, average World picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story ..... Excellent
Acting .....Good
Photography .....Good
Technical Handling.....Well Done
Settings .....Fine
Moral Effect.....Wholesome

SYNOPSIS OF STORY

The drama concerns a young girl of the mountains, happy and carefree until she journeys to a mill town where she feels the full force of poverty. There, however, she becomes acquainted with the richest man and after rescuing him from being murdered they are happily married. Then, of course, he saves her young brothers and sisters from an unhappy fate at the hands of her wicked stepfather.

"Till I Come Back to You"

(Paramount—Bryant Washburn)

WIRE REPORTS—EAST

Box Office Value.....

Exhibitor Comments: "Mighty interesting." "Has a melodramatic strain that is not overdone, but is strong enough to keep audience tense."

SYNOPSIS OF STORY

In this drama Yvonne, just before the German invasion of Belgium, learns that her husband, Von Kurz, is a German secret agent. She had never loved him, but now she rebels against living with him. While the Allies are fighting to restore Belgium she meets Capt. Strong, an American, who pretends he is an escaped German in order to gain valuable information. In the end he saves the lives of Yvonne and her townspeople, and after the death of Von Kurz he and Yvonne find happiness together.

"Flower of the Dusk"

(Metro—Viola Dana)

WIRE REPORTS—EAST

Box Office Value.....

Exhibitor Comments: "Picture full of human appeals." "Viola Dana wins audience."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling..... Good
Settings .....Convincing
Moral Effect.....Wholesome

SYNOPSIS OF STORY

The drama is of an old blind man, Ambrose North, still troubled over his young wife's unexplained suicide years before. Barbara, his daughter, has been crippled from birth. The aunt, who had been jilted by North for the dead wife, knows that the suicide was due to remorse over a hopeless love for another man, and out of revenge plans to disclose the facts to North. Barbara, however, prevents this, and finally is restored to health.

"Conquered Hearts"

(George Kleine—Marguerite Marsh)

WIRE REPORTS—CENTRAL

Box Office Value.....

Exhibitor Comments: "A novel picture." "Marguerite Marsh well liked."

SYNOPSIS OF STORY

The drama concerns Nora Carrigan, a girl born out of her sphere, who later rose above the people by whom she was surrounded. She has separated from her husband because she thinks her rights have been transgressed, and prepares to marry a titled Englishman, when, in a rush of events, she finds at last that love is more powerful than all other things combined.

"Money Mad"

(Goldwyn—Mae Marsh)

WIRE REPORTS—CENTRAL

Box Office Value.....

Exhibitor Comments: "Marsh is becoming a good puller."

WIRE REPORTS—EAST

Box Office Value.....

Exhibitor Comments: "A very pleasing picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Fair
Acting ..... Fair
Photography ..... Fair
Technical Handling..... Fair
Settings ..... Adequate
Moral Effect ..... Wholesome

SYNOPSIS OF STORY

Martin Ross of this drama, stepfather of Elsie Dean, has married for money. He has in his household a Hindu servant, Sima, who is in part his master. Sima contrives the death of Mrs. Ross. Elsie is sent to school after her mother's death, and on her return finds Ross completely under the domination of Sima and a woman named Fannette. Elsie, with the aid of Billy Gavin, a childhood sweetheart, preys upon Ross' credulity and traps the trio into confession that brings with it drastic punishment and restores her to her own.

"Playthings"

(Universal—Fritzi Brunette)

WIRE REPORTS—CENTRAL WEST

Box Office Value.....Good

Exhibitor Comments: "A fair picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story ..... Fair
Acting ..... Good
Photography ..... Good
Technical Handling..... Fair
Moral Effect ..... Wholesome

SYNOPSIS OF STORY

The story concerns Margie, who refuses to marry a struggling young lawyer because she believes her wealthy employer's son will eventually marry her. But he doesn't—and the years pass by, making Margie a wiser and much sadder girl. Then she again meets the lawyer, who has now become famous. He again asks her hand in marriage, but the past looms up to Margie when the man who betrayed her again enters her life. Troubles come thick and fast with murders and other things mixed in, but in the end Margie is united in marriage to her faithful lawyer-lover.

"The Source"

(Paramount—Wallace Reid)

Box Office Value

Exhibitor Comments: "Extra good cast." "Picture well put on."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story ..... Good
Acting ..... Good
Photography ..... Good
Technical Handling..... Fair
Settings ..... Adequate
Moral Effect..... Wholesome

SYNOPSIS OF STORY

This drama of a lumber camp shows how Van Twiller Yard, a member of a prominent Boston family, becomes regenerated under the influence of Mother Nature. For he had become drunk and with others had been shanghaied to the Green Mountain country of New York. There he works his way up to manager of a lumber yard. He also discovers German plots and works tirelessly to frustrate them. In the end he succeeds and also wins the love of a good girl.

"In Judgment Of"

(Metro—Anna Q. Nilsson)

WIRE REPORTS—EAST

Box Office Value.....

Exhibitor Comments: "Did not seem to hold the attention of the audience."

WIRE REPORTS—CENTRAL

Box Office Value.....

Exhibitor Comment: "Better than Metro average."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story ..... Good
Acting ..... Good
Photography ..... Good
Technical Handling..... Fairly Good
Settings ..... Good
Moral Effect..... Wholesome

SYNOPSIS OF STORY

The heroine of the drama, Mary Manners, is supposed to possess an uncanny ability to read one's thoughts. This power enables her to exonerate her lover, who is unjustly convicted of murder, and also give him his proper place in society and the rights to his father's name, so that all ends happily for Mary and her sweetheart.

"For Husbands Only"

(Universal—Mildred Harris)

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Good title and story excellent." "Drawing capacity and critics enthusiastic."

SYNOPSIS OF STORY

Toni, piqued because her love affair has not turned out happily with D'Arcy, married Dodge. Then she really learns to care for her husband and is greatly disturbed when D'Arcy plans a play in his private theater which he hopes will destroy her husband's faith in her. D'Arcy manages to place her in a compromising position but in the end all matters are explained satisfactorily.

"The Hun Within"

(Paramount—Dorothy Gish)

WIRE REPORTS—EAST

Box Office Value.....

Exhibitor Comments: "Although war plays are being overdone, this one interests the audience." "Picture has a fresh aspect." "Dorothy Gish and George Fawcett drew big houses."

SYNOPSIS OF STORY

A drama which concerns German plots and propaganda is unfolded in this story. It concerns a family of German origin which has settled in America. The father remains loyal to his new country, but the son, who returns to Germany, absorbs the teachings of the Hun and later returns to America to work wholly for Germany. He takes part in all the plots against America, but at last meets his fate in the hands of a mob.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Alias Mary Brown, Tri.	(*Cent.*) **Good**—Pleasing picture, though many situations are impossible in minds of audience.
All Man, Vita.	(*East*) **Good**—An all around good picture. (*Cent.*) **Good**—Morey and Blythe form good combination in crook play.
Bird of Prey, Fox	(*East*) **Good**—A very dramatic picture. (*Cent.*) **Good**—Picture fair, star great.
Border Legion, Hunter	(*East*) **Good**—The people liked it. A big story well handled. (*Cent.*) **Good**—Blanche Bates shows her talent.
Bread, Univ.	(*Cent.*) **Good**—Mary MacLaren does fine acting.
Burglar for a Night, Paral.	(*Cent.*) **Fair**—Star very popular.
Doing Their Bit, Fox	(*East*) **Good**—Has a good mingling of fun and patriotism. (*Cent.*) **Good**—Patriotic and popular film. (*South*) **Good**—Lee Kids very popular.
Ghost of the Rancho, Pathe	(*East*) **Good**—Bryant Washburn becoming a very substantial box-office attraction. (*Cent.*) **Good**—Goes big with majority of audiences.
Great Love, Param.	(*East*) **Great**—Another wonderful Griffith picture with tremendous drawing power. Used huge signs over theater announcing Griffith's latest production. (*Cent.*) **Great**—Pleased audience. (*West*) **Good**—Lillian Gish big box-office attraction. Playing up Griffith's direction as main feature. (*South*) **Great**—Griffith's productions always draw well here.
Green Eyes, Param.	(*East*) **Good**—Dorothy Dalton liked in one of her best. (*Cent.*) **Fair**—Star good. Story very poor.
Heart of the Wilds, Param.	(*East*) **Fair**—Audience likes Elsie Ferguson, but the part is out of her line. The plot drags in spots.
Her Husband's Honor, Mut.	(*East*) **Good**—The title attracted attention. (*Cent.*) **Fair**—Picture entertaining.
Her Only Way, Select	(*East*) **Good**—The picture keeps the audiences continually interested. (*Cent.*) **Great**—Norma Talmadge a big attraction.
Hoosier Romance, Selig	(*Cent.*) **Good**—Picture sets new standard. Types wonderful. Acting clever. Sent letters to local Indiana clubs.
House of Mirth, Metro	(*East*) **Good**—Management received more compliments from better class patrons than on any previous picture. (*West*) **Great**—Fair picture, but a pleasing cast.
Inside the Lines, World	(*East*) **Good**—A new war piece with a very popular setting. (*Cent.*) **Great**—Best picture put out on any program.
Liar, The, Fox	(*East*) **Good**—Dramatic and appealing. (*South*) **Good**—Pearson continues a favorite.
Locked Heart, Gen. Film	(*East*) **Fair**—Wholly a good picture. The story contains too many improbabilities and too many visions.
Maid o' the Storm, Paral.	(*East*) **Good**—Not the best that Bessie Barriscale has done. It is pleasing. (*South*) **Good**—A plausible story with effective ending.
Merely Players, World	(*East*) **Good**—The star is a good drawing card. (*Cent.*) **Good**—Attracts women. (*South*) **Fair**—Star fine, support unusually good.
Our Mrs. McChesney, Metro	(*East*) **Great**—Packing them in at all performances. Everything about the picture is good.
Pursuit of Polly, Param.	(*East*) **Good**—Billie Burke was liked. (*Cent.*) **Good**—Matinees big.
Riddle Gawne, Param.	(*East*) **Great**—The best of Hart's recent pictures. (*Cent.*) **Great**—Best thing Hart has done. Used extra banner display.
Savage Woman, Select	(*East*) **Good**—Clara Kimball Young is a good box-office attraction. (*Cent.*) **Fair**—Picture does not appeal to women. (*West*) **Poor**—The worst vehicle that Clara Kimball Young has ever had. (*South*) **Good**—Star splendid in role different from usual.
Scandal Mongers, Univ.	(*East*) **Fair**—This type of picture does not go well in my theater. (*Cent.*) **Fair**—Receipts fair.
Shifting Sands, Tri.	(*East*) **Good**—Every audience went away pleased.
Street of Seven Stars, Sherry	(*East*) **Great**—Doris Kenyon's best. One of the best pictures in a long time.
Wild Primrose, Vita.	(*Cent.*) **Good**—An interesting love story. (*South*) **Good**—Gladys Leslie is pleasing in the South.
Woman's Fool, Univ.	(*Cent.*) **Great**—Star and picture very good.

FROM PRODUCER AND DISTRIBUTOR

SHERRY SERVICE NOW IN FULL SWING

New Distribution and Exchange Enterprise in Its Second Month

The William L. Sherry Service, organized in June, is now releasing on regular schedule a continuous line of ultra-features, with an array of feminine stars famous for their charm and beauty. William L. Sherry, the founder and organizer of this young giant of an enterprise, is smiling in contentment over the perfection of his new company, which is running like a well-oiled machine.

Mr. Sherry, as everybody in filmdom knows, was for many years one of the guiding minds of the Paramount Picture Corporation in several important capacities. As founder of the William L. Sherry Feature Film Company, and the original State rights purchaser of feature productions, and one of the founders and vice-president of the Paramount Pictures Corporation, Mr. Sherry made for himself an excellent reputation as a man of ability and reliability. Few men have parted from any company with a better record than Mr. Sherry left when he said good-by to Paramount last May and opened offices in the Godfrey Building, New York, there to devote his entire time to the immense new organization that bears his name.

With the home office in New York there are branches in fourteen other cities, and by his forceful energy Mr. Sherry has attracted the services of men who are competent to handle the big ends of the business.

* * *

RIALTO'S TRADE MARK

Will Be Amplified by Animated Venetian Scene

Rialto De Luxe Productions is proudly featuring its attractive new trade mark, which appears in this issue. The design is by Burton Rice, whose striking posters for the first Rialto release, Grace Valentine in "The Unchastened Woman," created much comment in fifth industry circles. It is the intention of the company, as explained by a Rialto Productions official, to express in this mark the high-class and artistic excellence of releases put out under the Rialto brand. At the studio experiments are now being made for the preparation of a trailer, an animated Venetian scene, which will dissolve into the Rialto bridge scene shown as a silhouette in the conventionalized trade mark.

* * *

Kerrigan's New Studio

J. W. Kerrigan has moved into the Willis & Inglis studios at Los Angeles. President and General Manager Jesse D. Hampton has taken a lease of the studio and a large plot of ground adjoining, and many big improvements are in course of undertaking. Beatrice Joy is playing opposite to Kerrigan.

Houdini Gives Reeve Ideas

Arthur B. Reeve, writer of the famous Craig Kennedy stories, who is preparing a scenario in which the "handcuff king" is to make his screen debut, says that he has been materially aided by Houdini's suggestions, which have revealed to him an intellect marvelously equipped with scientific knowledge. Says Mr. Reeve:

"Houdini has an inborn gift, and, with it all, is one of the deepest students I have met. Everything he does is figured out from a logical beginning. He does not do haphazard coujuror tricks, nor does he indulge in prestidigitation as we know it. His escapes are figured out scientifically and everything that he does is the result of years of work and study.

"When one considers that I have spent the greater part of my life in the study of crime and am looked up to as an expert in the field, you can see how I have taken a keen interest in the accomplishments of this genius. When Mr. Rolfe approached me to write a serial for Houdini I was reticent because I thought at first that he must be some kind of a charlatan, as most of the imitators of him have proved to be. He is anything but that."

* * *

Pathe First With Allies

To Pathe goes the credit for exhibiting the first pictures of the landing of the Allied troops in Vladivostok. The Hearst-Pathe News has scored a scoop through the enterprise of M. George Ercole, the famous war photographer of Pathe Freres in Paris. M. Ercole will be remembered as the cameraman who two years ago secured the wonderful pictures of the bombardment by the Russian fleet of the Turkish coast and the sinking of a number of Turkish vessels.

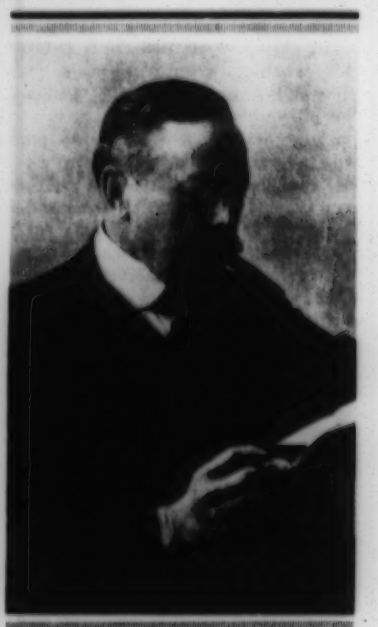
Among the scenes shown are Japanese sailors guarding the French consulate; American soldiers, the Belgian mission, etc.

* * *

Huns' Defeat in Asia

The first really great motion-picture production showing how Germany was foiled in the Orient and how the Yankee, Japanese and Chinese troops have rescued all of northern Asia from the grip of Berlin is now ready for nation-wide distribution, and Goldwyn is the distributor.

The Betzwood Film Corporation is the producer of this new patriotic thriller, "For the Freedom of the East," offering on the screen for the first time a Chinese star, Lady Tsen Mei, supported by a cast of well-known American players. Announcement is now made by the Betzwood Company of the completion of the picture and in a few days prints will be shipped to all Goldwyn branches for immediate booking.



GEORGE D. BAKER
Manager of Productions at Metro's West Coast Studios

EAST AND WEST COAST CONTRIBUTE

Five Big Features for Release During this Month by Metro

Five great Metro productions headed by an equal number of favorite stars comprise this firm's contribution to screen attractions for September. In addition, two de luxe Screen Classics, Inc. superfeatures probably will be released. In Metro's All-Star Series the stars represented in September releases will be Edith Storey, Ethel Barrymore, Emily Stevens, May Allison and Bert Lytell.

First on the list is "The Silent Woman," starring Edith Storey, to be released on Labor Day.

"Our Mrs. McChesney," with Ethel Barrymore as star, is scheduled for general release September 9.

"Kildare of Storm," a screen romance of vitally dramatic features, comes next in the list.

May Allison is the star of "The Return of Mary," to be released in the All-Star Series September 23.

A Bert Lytell feature, "Unexpected Places," completes Metro's list.

* * *

Free Essanay Films

Essanay has a series of domestic science pictures in the interest of food conservation for the United States Government. They will be attached to the Broncho Billy films, released through General.

The pictures are being directed by Eleanor Lee Wright, a domestic science expert. They are given free to exhibitors booking the Broncho Billy films, together with posters to advertise them. They run upwards of two hundred feet in length. Each picture shows the preparation of some food, and the subtitles give the ingredients and quantities used.

"LAFAYETTE, WE COME!" NOW READY

Perret Production to Be Distributed by Affiliated Corporation

The Affiliated Distributors Corporation has secured Leonce Perret's patriotic motion picture spectacle, "Lafayette, We Come!" (Pershing, '17) for its initial production, to be distributed under the co-operative booking plan. The deal was closed after an exhaustive investigation of the plan by the producing company. Mr. Perret will give much attention to the staging of the picture, which will add a lot to the presentation of the Broadway run. The showing will be under the jurisdiction of the New York Unit of Affiliated.

In addition to the regular line of accessories and advertising material, Affiliated is preparing some exceptional and interest-compelling posters, and a special campaign book and exhibitors' advertising and publicity service department.

The War Exposition Committee of the American Defense Society, which had been negotiating with the producer for the past several weeks in an attempt to secure "Lafayette, We Come!" to aid in the celebration of the anniversary of Lafayette's birth on Sept. 6, has accepted the Affiliated's offer to place it at the disposal of the committee on that day.

Leonce Perret has commenced the filming of the second of his series of patriotic motion picture spectacles, but the title for the successor to "Lafayette, We Come!" has not yet been decided upon.

* * *

SELIG'S BIG SPECIALTY

Pioneer Producer to Present Eight Arline Pretty Pictures

Following the announcement that Arline Pretty, former Vitagraph and Artcraft star, is to return to the screen in a series of eight special photoplays, it became known that six of this number are to be produced as part of a series of twelve, to be known as the Selig Star Series, by Colonel William N. Selig, in association with E. Lanning Masters and Sidney Garrett, president of J. Frank Brockliss, to be ready about Nov. 1.

The name of the featured star to be presented in the remaining six of the series of twelve is to be announced within the next few days.

* * *

Mary and Lucy Lead Off

Leading roles in the first Screencraft Pictures Incorporated Production will be in the hands of Mary Boland and Lucy Cotton. Miss Boland has appeared in several well-known special productions. Miss Cotton also has had camera experience.

Work on the first production to be made by Screencraft is under way at the Thanhouser Studios in New Rochelle. The story is made from "Flaming Ramparts," by Edith Barnard Delano, which appeared in Harper's. Frank Reicher is directing it.

JEWEL CARMEN TO MAKE EIGHT IN YEAR

Keeney Purchases Manhattan Studios—Fox May Sue on Contract

Jewel Carmen, who has lately been under the management of William Fox, is to begin work with the Frank A. Keeney forces in about two weeks. Mr. Keeney has engaged as her director Sidney Olcott, recently of Famous Players-Lasky, and at present at the head of his own organization, Sidney Olcott Players, Inc. Mr. Olcott has had a most interesting career, having produced pictures in nearly every country abroad as well as in the United States.

Mr. Fox threatens to bring injunction proceedings as soon as Miss Carmen takes up work with the Keeney forces. Mr. Keeney declares he is not afraid. Miss Carmen's contract with Mr. Keeney calls for the production of a minimum of eight pictures a year.

Frank A. Keeney has purchased the studios recently erected by Manhattan Stndios, Inc., at 308-12 East 48th street, and will begin production there shortly. The studios were originally designed for Mr. Keeney and have capacity for several producing companies.

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ANDERSON SIGNS UP

W. L. Sherry to Release Broncho Billy's New Productions

Gilbert M. Anderson, known throughout the world for his famous characterization of Broncho Billy, arrived in New York last week and immediately got in touch with William L. Sherry. The result is that the new G. M. Anderson features will be released exclusively through the William L. Sherry Service. Contracts were signed after Mr. Sherry had had a look at the new productions. He found them of a high order and capable of ranking with the best of the strong, virile, masculine Western plays that are so much in vogue. The first release will be Sept. 22, a five-reeler entitled "Red Blood and Yellow."

* * *

Vitagraph's New Two-Reels

Vitagraph is preparing a new series of two-reel feature comedies, the first of which will be released on Sept. 16 and will bear the brand name of "Big V Special Comedies" to distinguish them from the single reel "Big V." Three of the comedies have been completed and are being printed for shipment to the company's distributing branches. The company will continue to release one-reel Big V comedies until the last week in September, and one of these, "Mutts and Motors," featuring Lawrence Semon, was on the program of the Rialto Theater, New York, last week.

* * *

Metros "Made in U. S. A."

Metro Pictures Corporation is the first motion picture company to adopt the national trade-mark, "Made in the United States." This label will hereafter be used on all Metro and Screen Classics, Inc., features and superfeatures.

"Made in the United States" will thus appear on 76 multiple-reel screen productions distributed by Metro during the coming year.

PERSONALS

S. L. ROTHAPFEL personally took charge of the Washington premiere of the Government film, "America's Answer," which was shown at the Belasco with President Wilson and members of the Cabinet among the audience.

CARL LAEMMLE and his wife started life together twenty years ago, and celebrated that fact last week at Fanyans, N. H., where they have been vacationing. Mr. Laemmle takes the phrase, "Started life together twenty years ago," literally and then some, for he declares that both he and his wife are just twenty years old. This manner of computation is not only philosophic but sensible. Why count the years that hadn't counted in your career?

L. A. OUIMET, president of the Specialty Film Import Company, Montreal, and Mr. Thibert, secretary-treasurer, have left on a business trip to Winnipeg and other western points. R. S. Marsh, manager of the St. John, N. B., branch of Specialty Film, is at Montreal headquarters on business.

MAJOR JAMES BELTON, a member of the Canadian Expeditionary Forces and author of "Hunting the Hun," was the guest of honor and principal speaker at the luncheon and business meeting of the Associated Motion Picture Advertisers at Rector's last Thursday. Major Belton is making a lecture tour of the United States.

C. D. DANFORD has taken charge of the Atlanta office of General Film Company as branch manager. Mr. Danford is well known in Atlanta and the surrounding territory, and was formerly an exhibitor of motion pictures. He was more recently connected with the Paramount-Artcraft office in Atlanta.

VIC EUBANK, general manager of the Essanay Company, will enter the United States military service this week, going to an Eastern college for special training in work for the photographic division.

ROBERT THORNBY has been added to Metro's staff of directors.

PERRY H. VEKROFF, a director widely known, has been engaged by World Pictures to direct Barbara Castleton in a series of features. The first will be "What Love Forgives," by Gardner Hunting. Mr. Vekroff will work at the Fort Lee studio.

BEVERLY TRAVERS, a well-known southern California picture star, will head the new Golden West Movie Picture Company, G. M. Anderson (Broncho Billy) announced the other day. He expects to start work in San Francisco about Oct. 1.

CHARLES J. DUPREZ has been engaged by World Pictures as publicity photographer. He will have charge of the taking of unconventional photos of stars and studio scenes to be sent to fan publications, newspapers, etc. World Pictures from now on will lay special stress on this valuable and highly interesting accessory of publicity work.

CH. RAMIREZ has been engaged by Sidney Garrett of J. Frank Brockliss, Inc., to translate the letters in foreign languages that have come to the company in the campaign for a title for the Leah Baird serial. Senor Ramirez is proficient in reading and writing seven languages and can make himself understood in as many more dialects. With his assistance Miss Baird is answering every communication received.

JOSEPH MERRICK has been appointed coast supervisor by Metro, with direct supervision over Los Angeles, San Francisco, Portland and Seattle. Mr. Merrick was formerly branch manager for Mutual at Los Angeles and Seattle. He is particularly well equipped for his new position.

THEODORE A. LIEBLER, JR., head of United's department of advertising and publicity, left last Friday to join the colors.

E. H. KAUFMAN of Metro-Ocean returned last week from a vacation at Atlantic City.

L. J. WOOLRIDGE, who was formerly with the Peter Pan Film Company, has joined the Educational Film Company forces as sales manager.

LEON DOUGLAS, of the Douglas Natural Color Company of San Rafael, Cal., is recovering from a severe illness, which caused him to seclude himself from business and friends for more than a week.

C. D. DANFORTH, formerly an exhibitor in Atlanta and later associated with Paramount-Artcraft in the Atlanta offices of that corporation, has been appointed branch manager of the General Film Company's office in the Georgia city.

CLYDE SLATER, general manager of the Sanborn Laboratories at Culver City, left last week for the coast after a stay here of a week. He closed contracts with the Goldwyn and Douglas Fairbanks Companies to do the laboratory work for all productions made on the coast.

MARSHALL NEILAN, he who belongs in the first class of motion picture directors, has signed a long-term contract with Harry Garson and will act as supervising director of all productions to be made under Mr. Garson's management, including pictures by Clara Kimball Young and Blanche Sweet, who has just come under the Garson banner and who will make six pictures during the coming year.

MONTE M. KATTERJOHN, at the suggestion of the editor of the Christian Science Monitor, has written for that publication an article dealing with the question of attendance of children at film theaters and their possible demoralization by the type of motion pictures often shown. This matter was discussed editorially in the Monitor, and Mr. Katterjohn was invited to contribute his opinions to the discussion.

D. ANTHONY TAUSZKY, a well-known portrait painter, has been engaged by Maxwell Karger, Metro's studio supervisor, to exercise his art in adding to the beauty and effectiveness of Metro pictures by means of interpretive paintings. An example of his work will soon be seen in "The Silent Woman," in which Edith Storey is starred.

ARCHIE LAURIE, manager of the Midway Theater, Montreal, who is showing "The Brass Bullet," the new Universal serial, is advertising the show by having an auto driven through the streets and camouflaged to represent a large brass bullet, the driver being dressed as an aviator.

S. G. GIBSON, formerly of the Independent Film Supply Company, Montreal, is now with General Film Company, as sales agent for Ontario.

WALTER R. LIEBMANN, manager of the Parex Film Corporation's Cleveland office, has received word that his brother, Lieut. Col. M. N. Liebmann, of New York, was killed in action on Aug. 8.

E. C. FIELDER, representing the Hodkinson plan in Cleveland territory, and Jack Conant, manager of the Cleveland branch of the General Film Company, spent the week travelling around the nearby towns, getting in touch with the exhibitors and gathering in contracts.

E. MANDELBAUM, president of the First National Exhibitors' Circuit of Ohio, has returned to Cleveland after a two weeks stay in Mount Clemens, Mich.

WARD E. SCOTT has been appointed manager of Pathe's Denver branch office by Paul Brunet, vice-president. Mr. Scott for five years was with Mutual, three years as Denver manager.

E. M. NEWMAN, globe trotter, motion picture director and lecturer, is back from a trip to the European battlefront and says "Germany can't win!" His pictures and lecture will describe all the activities in the warswept regions and show the million Chinese at work, the women who are taking men's places in the vital industries, and will advance reasons why America will win the war.

JOHN TAYLOR, general manager of the London office of the Inter-Ocean Film Company, is in New York on special business for his organization. Mr. Taylor's visit to this country is to conclude arrangements to bring English films to the American market.

ALBERT PARKER has been engaged by Douglas Fairbanks to be a member of his staff of directors. Mr. Parker has aided Mr. Fairbanks in the making of some pictures, and also was with him on the stage. He has been for some time with Pathe and Triangle.

ROBERT C. BRUCE, maker of Bruce Scenics for Educational, will come East shortly with a new bunch of films. Reports to the Educational are that he has obtained some splendid novelties in photography of natural wonders.

ROBERT A. BRUNTON, head of the Brunton Studios, has gone East to discuss film matters with other big magnates in the city where magnates dwell, made famous by O. Henry and discovered by George Cohan.

BOB DALY, the director who directed King Baggott and most of the old favorites at the Imp Studios in New York, is directing some big features for the Government, and has been commissioned to engage a studio to produce some propaganda features to offset the work that has been done by the country's enemies these years past.

HARRY A. SHERMAN, just arrived in Los Angeles, announces commencement on the production of "Wolf Breed," from the story by Jackson Gregory, which is to constitute the second of the series of big Western features starring Dustin Farnum, for exclusive showing in the circuit of United Picture Theatres of America.

ACTUAL BATTLE SCENES FILMED BY PATHE

Twelve One-Reelers Entitled "The Far-Flung Battle Line"

"The Far-Flung Battle Line" is the general title for a series of twelve one-reel gripping pictures presenting the activities of the armies of Great Britain and France in all quarters of the globe. These are the official French and British war pictures being taken by cameramen attached to the Allied armies.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., says of them: "Pathe Exchange, Inc., considers itself most fortunate in being selected as a distributing medium of these most wonderful war pictures. They are not only certain to keep ablaze the fires of patriotism, but those productions present absolutely new and conclusive scenes of warfare and the gigantic strides made by our brave allies in warfare against the enemy."

* * *

EXHIBITORS PLEASED

American's Distribution Plan Satisfactory to Theater Men

President Samuel S. Hutchinson of the American Film Company, Inc., believes that he has the strongest sales organization ever organized to exploit the productions of his company. The American Film Company is now selling its releases direct to exhibitors through personal representatives of Mr. Hutchinson, stationed in all of the Pathe exchanges, and arrangements which exhibitors make with the representatives are the same as if they were in personal touch with Mr. Hutchinson.

"We are delighted over the reception accorded our new sales plan," said Mr. Hutchinson. "Exhibitors have seen the first of our new releases on the screen and indicated their approval by promptly arranging for an early showing of these productions."

* * *

Chance for Big Idea

Many moving picture producers are recognizing the necessity for the immediate training of a new brand of scenario writers, for they say training is essential to success. Hence the Palmer Photoplay Corporation, with executive offices in the I. W. Hellman Building, Los Angeles, with Frederick Palmer, one of the best-known scenario writers of the local colony, as editor-in-chief. The Palmer Corporation is the direct answer to the cry of the studios for new and more original photoplay plots containing the fresh viewpoint of those who have good ideas but who do not know how to properly construct and submit them.

The Palmer Corporation has been formed to give persons with an inclination toward creative screen work an opportunity to master the elementary essentials of photoplay construction. Their booklet will be sent free on request.

* * *

Rolfe's Blond Vamp

B. A. Rolfe, the president of Rolfe Productions, Inc., has discovered a new vamp for pictures, but in this instance it proves to be a blond vamp, which is contrary to all precedent. She is Edna Britton, who was in Mr. Rolfe's "The Bride Shop" in vaudeville and will have a part in the Houdini serial.

STARS ON BLUE RIBBON

Many Featured in Vitagraph's Productions East and West

Productions which will be released in the fall and winter on the Vitagraph Blue Ribbon program are now under way at the Eastern and Western studios. All of the featured stars are engaged on five-reel subjects and some of them are almost completed.

At the Western studio Earle Williams is in the midst of "My Country First," directed by James Young.

Bessie Love has started work on "Sue," her first Blue Ribbon feature, and Alfred Whitman will direct her.

At the Eastern studio Alice Joyce has begun a seacoast story, which Tom Terriss is directing.

Harry T. Morey, supported by Betty Blythe and Jean Paige, is now making "Hoarded Assets," under the direction of Paul Scardon.

Corinne Griffith, under the direction of Henry-Houry, has begun "Miss Ambition," an original play by Rex Taylor.

The next picture by little Gladys Leslie probably will be called "The Jam Girl," to be directed by Frederic Thomson.

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Berst Circuit Growing

A doubling of the membership of the United Picture Theaters of America is predicted by President Berst as a result of the announcement that already the picture output of two famous stars—Kitty Gordon and Dustin Farnum—had been secured exclusively for United theaters. To date, the strength of the United circuit is 480 theaters. Negotiations with another big star are in progress.

"Mother" For State Rights

"Mother, I Need You" is the title of the first offering of Lloyd Carleton Productions, just completed and to be exploited by Ernest Shipman, of New York and Los Angeles, by the state rights route.

The picture is in six reels and is described by its producers as "A story of Eve and her modern sister." There is a biblical prologue dealing with the creating of the world and its corollaries. Then follows a modern story intense, up to the hour, and with a message that will startle the world of women.

Enid Markey and Edward Coxen, fresh from recent screen triumphs, have the leading roles, and the director was Frank Beal.

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Gail Kane in "Love's Law"

Gail Kane's newest picture, "Love's Law," will be released by the Mutual Film Corporation, Sept. 1. This is the first of the Gail Kane Productions specials. While it was finished before scheduled time it was due to the hard work of Miss Kane, who spent many nights at the studio to retake some parts which she believed could be improved. Courtenay Foote is Miss Kane's leading man.

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To Make Children Films

Wholesome Films Corporation has completed the organization of its new company to produce juvenile features, including fairy tales, good health reels, classic dramas and other material which entertains and amuses children. Productions will be made at the Emerald Studios, Chicago.

FOX HAS "SHE-DEVIL"

"Queen of Hearts" Also Among New Productions Now Ready

Reports coming from the William Fox studios in the East and on the Pacific Coast show that nine productions are preparing for release by the Fox Film Corporation. "The She-Devil," directed by J. Gordon Edwards, at Hollywood, is nearing completion. Tom Mix and his company, under the direction of Lynn Reynolds, have gone to Prescott, Ariz., to begin work on "The Two-Gun Man," and Gladys Brockwell is progressing with "The Strange Woman." William Farnum has completed filming "The Rainbow Trail."

In the East, Virginia Pearson is at work at the Blackton Studio on "The Queen of Hearts," a mystery play, and Peggy Hyland has started on "Marriages Are Made." Director Richard Stanton has begun on "Eyes of the Soul," a big all-star production, and another Fox company has started on "Why I Would Not Marry." Jane and Katherine Lee, under the direction of Arvid E. Gillstrum, a new Fox director, are at work on "Go Get 'Em." George Walsh has begun work on a new play under the direction of his brother, R. A. Walsh.

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"Sporting Life" Notable

Maurice Tourneur's production of the famous Drury Lane melodrama, "Sporting Life," will be one of the early September releases.

This will be Mr. Tourneur's initial independent release, his first production since he left the Famous Players-Lasky forces, where he created such noteworthy screen offerings as "The Blue Bird," the first four Elsie Ferguson pictures, and some of Mary Pickford and Madame Petrova's most popular vehicles.

"Sporting Life" will, in a way, be a successor to "The Whip," which he also produced. Cecil Raleigh, author of "The Whip," is one of the authors of "Sporting Life." Hiller and Wilk, Inc., Longacre Building, New York, are the exclusive selling agents.

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Film Story of Edith Cavell

Edith Cavell, martyred nurse of the great war on the Hun, is the heroine of the latest war play to be screened. Joseph L. Plunkett and Frank J. Carroll are putting forth the new picture, which was directed by John G. Adolfi and is titled "The Woman the Germans Shot." It is announced for release Sept. 16.

BUSY TIMES AT LASKY WESTERN STUDIO

"The Squaw Man" and "The Goat" Among Plays Under Way

When Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation arrived the other day in Los Angeles he found productional activities at their height. He said a like condition existed at the Eastern studios, but intimated that many of the producing units would go West this fall.

One of the announcements is that Lila Lee, who will soon finish her second Paramount picture, "Such a Little Pirate," will be directed in her third by G. Butler Clonbough. The picture is to be "The Secret Garden," from the story by Mrs. Frances Hodgson Burnett.

Cecil B. De Mille begins work soon on a new version of the famous "The Squaw Man," which was once produced on the screen by the Jesse L. Lasky Feature Play Company.

Donald Crisp has finished Fred Stone's third and last Artcraft picture, titled "The Goat." He also will direct Wallace Reid in his new picture.

Robert G. Vignola has completed "Women's Weapons," with Ethel Clayton, and William C. De Mille will direct Miss Clayton in her third Paramount offering.

Walter Edwards is directing Bryant Washburn, supported by Wanda Hawley, in "The Gypsy Trail" at the Morosco studio.

The week of September 1, which marks the opening of the new year of the Famous Players-Lasky Corporation, has been scheduled as Paramount-Artcraft Week throughout the country, when Paramount-Artcraft exhibitors in every part of the country will show exclusively productions released under these trade-marks.

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First Billie Rhodes Film

Louis William Chaudet is handling the megaphone on the first of the series of Billie Rhodes productions which has just been started by the National Film Corporation. The company is working at Fallow's Camp, San Gabriel Canyon, California, and at the fashionable Arrowhead Hot Springs Hotel, near San Bernardino. A few days in the Beverly hills, and then a trip to San Francisco for just three scenes will complete the exteriors for this picture, which is a screen adaptation of "The Girl of My Dreams."

Lillian Walker in "The Embarrassment of Riches" (Walker) seems not embarrassed by the evidence of poverty

A lobster caught between two birds amuses the onlookers in "The Summer Girls" (Paramount)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

"Hogging" Talk Wrong — Is Mason Dense?—Screen's Advertising Value—No More Film Wastage—Mexican Shipments

THIS talk about "hogging" the field pains me. I don't believe any film concern, no matter how large, is staying awake nights "scheming" how to force every other one out. It gets down to the worth of your pictures after all. Every distributor knows this. Naturally, some of them are able to make demands that other cannot. But these demands are based on the quality of the product offered. They are enforceable only while the product holds up—viz., makes money for the exhibitors showing it. Of course the field is being "sewed up"—by quality pictures, not contract clauses. The best proof that "hogging" the field isn't possible or contemplated is that the firm most accused of it actually holds heavy interests in programs other than its own!

Nor do I worry much about oppressive tactics on the part of theater combinations directed at local exchanges. This is pointed out as a growing danger, but as a matter of fact it will be a diminishing one as soon as it becomes real enough to alarm exchange and producer. For here it is a matter of quality, too. If theater combinations refuse to give an exchange anything like the worth of a film for a certain territory, exchange or producer is going to encourage the establishing of new houses in that district to break up the condition. Any unruly combination can be smashed this way: of course, the theaters will have to get mighty "bad" before producer or distributor tries it. But one such combination was taught a lesson last month in just this manner, and I hear the manufacturer who inflicted it is seeking a house in another section where a combination has cut his prices to a losing figure.

I believe in combinations of exhibitors even as I do in combinations of manufacturers. If one has the right to organize for self-protection, so has the other. Exhibitor combinations should by all means combat excessive rentals, but they shouldn't go further and compel the exchange to supply them at a distinct loss. The exchange is always entitled to the *worth* of its product. It must have this if only to go on supplying good pictures. Pay what is *fair*, always!

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LESLEY MASON doesn't seem to understand. THE MIRROR printed the story of the Hungarian Government's proposal to take over the kingdom's cinema shows for the real piece of news it was; and here is Lesley claiming we want Uncle Sam to do it with *your* show! At any rate, Lesley says: "The screens of this country will continue, to the end of the war and after, to be American—which means they will be *free and spontaneous.*" And just two weeks ago I had to chide Leslie for saying our screens should cower before the Money Interests and not be natural or spontaneous at all!

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THE advertising value of the screen is believed in by screen people. Universal in the past year has built up a most profitable "industrial film" (or advertising film) department. A man named Levey instituted it, and I understand showed a $40,000 net profit on the first year. Levey, of course, tells the big industries that they can in no way advertise their product as effectively as on the screen. But the Universal falls hardest of all for Levey's argument, for she is making an industrial showing her every operation, designed to impress the exhibitor. And I think it will! There is no appeal like the screen's appeal, and that is all there is to say in the matter.

. . .

NOT so very long ago a director was known by the excess footage he shot. You were a "big one" according to the amount of negative you wasted on your picture. Wastage had a dollars and cents value, and the more you wasted the "greater" you were. Heaven help the foolhardy studio manager who protested with a "great" director about wastage! That man's days were numbered. (Didn't Wid just yesterday point to the fate of Davis?) The way to run a producing business was to squander. The way to publicize it was to print the sums you squandered, viz., "Fifty Thousand Dollars Spent on Set Used Two Minutes in Picture!" "Real Champagne and Delicacies Used in Dining Scene, Though Imitations Would Serve!" "Forty Thousand Feet of Film Consumed by Director for Five-Reel Story!" "Only a Six-Reel Comedy, But It Cost Three Hundred Thousand Dollars!"

It was the day of the director, and the director proceeded to abuse it to the end that his extravagances have now been banned by the Federal Government. Or, at least if the industry doesn't set a mark on him, it is not going to keep its tentative position as an "essential." That place will be permanent, Judge Parker promises, if the wasteful director becomes a thing of the past.

While it is too bad that the industry couldn't have righted the waste evil itself, a more effective remedy than the Government's stipulations couldn't be imagined. Observers of studio extravagances needn't complain to finicky managers any more; a line to Judge Parker will get better results. And don't hesitate to report a wasting director every time you have the evidence. An industry "black list" of this kind will be the next step, and then we may be *sure* that he is through.

A surprise to the committee that went to see Judge Parker was his reception of the long-winded statements showing how necessary the motion picture was to the successful conduct of the war. The National Association meant well, but Judge Parker waved its claims aside. He knew all about them anyway! And was so convinced of their genuineness that he said in effect to the committee: "Bore me with something else, boys! I know just how *useful* you are!" A fact to be remembered when debating movie taxes that are "placed on luxuries." The public should have easy access to a diversion as essential to their well-being as the War Industries Board has now declared the motion picture invention to be.

Speaking of the need of having the *whole* public attend the movies during war-time, a reference to Y. M. C. A. film work by the only "Bill" Freeman, of the *new* New York Mail, furnishes a thought. "What do you suppose it costs to supply the men at the front with moving picture shows?" asks Freeman—who answers: "You would answer offhand, 'a very large sum.' Well it does *not* cost a large sum, based on the unit charge.

"It costs—including everything—men, materials, cameras, picture machines, automobiles, losses by shell fire and submarines, etc., ONLY TWO CENTS PER MAN PER SHOW. A price of a two-cent postage stamp is not very much to invest to give a soldier an evening of happiness. Think of it! Isn't it *great work?*"

But the great work becomes possible only because so many people pay to see the movies in the United States that costs can be greatly reduced for army consumption. Because of the enormous American circulation of a motion picture it can, no matter what its initial production cost, be sold for this fine use abroad for a few cents per foot. If taxes served to cut into this enormous circulation, prices for subjects would correspondingly increase and much valuable war work stop because of the new expense.

. . .

THE airplane investigating committee asked Secretary Baker for particulars about the airplane photographs distributed by the Committee on Public Information and "carrying exaggerated captions."

Motion picture people will not incline to the opinion that Creel has tried to deceive about airplane production. We all remember a film boosting our progress in airplane manufacture that the Wright-Dayton Company (now declared to have been "given great advantage over their competitors") and the Universal tried to put out under the flash title of "The Yanks Are Coming." Beyond a doubt, had this film received much general circulation, a lot of public worry about airplanes would have been removed. Creel, as a good publicity man, saw this; and had he wished to camouflage in the airplane issue would have boosted the film along to the success that seemed to await it. Here was a chance to camouflage via the Other Fellow, to reap direct benefits without being accused of as much as an indirect connection!

A camouflager in Creel's place would have *grabbed* at the chance!

We of the film business know what really happened. "The Yanks Are Coming," despite its multitude of scenes requiring Washington O. K., tried to appear without it, and, as Creel doesn't play favorites, was stopped.

Some months ago Creel suggested that the industry petition the Governor of Illinois to remove the then Chicago censor, Funkhouser. Meantime the Aldermen of Chicago have themselves done it. Now Creel's film division head, Hart, is going his chief one better by assaulting not a Chicago censor, but *Chicago censorship!* The principle itself is wrong, as Hart sees, and there will be other Funkhousers while it endures. The Chicago censorship system could be responsible for ANYTHING!

. . .

EDITOR ORTEGA'S crusade on Mexico City film thieves seemed to have received recognition this week when the newspapers told of the arrest of the proprietor of the Royal Cinema Exchange, 145 West Forty-fifth Street, New York. What the newspapers for some reason didn't tell of was the apprehension of Casemiro Gonzales and Tony Luchesse, of the same building, by Federal officers. Inasmuch as the first arrest was made by the local authorities at the instance of the Famous Players-Lasky Corporation (who told all about it) and the second "pinch" was the work of Government sleuths (who aren't permitted to speak), this second affair is going to prove the more sensational of the two.

But there should be a way to reach the purchasers of stolen film. It is no longer Editor Ortega's secret that the firm of Alvarez-Arrondo & Company of Mexico City have been receiving illicit shipments far too long. And with Editor Ortega no one thinks longer that Alvarez-Arrondo & Company knoweth not the nature of the stuff they are getting from the States. Such innocence is not conceivable!

What, then, about the Mexican end of it?

Certainly the cultured portions of Mexico, the big towns like Mexico City, have a police to deal with lawbreakers. And surely they make no difference between the man who receives a dollar's worth of stolen goods and he who buys a hundred thousand dollars' worth? Perhaps the Mexican authorities have been waiting for just such information as the alleged thieves in New York can now give. Let us hope that this is so and that the dishonest foreign distributor, like the wasteful American producer, dies a death.

. . .

LONDON trade papers can't forgive the Ministry of Information for "opening" Mr. Griffith's "Hearts of the World" at the ultra-exclusive Palace Theater. London doesn't seem to realize that big films are "made" for the small exhibitor that way. Let the man who can pay Palace prices by all means pay them! It encourages the man of small purse to "catch" the bargain the small house eventually offers him. The Ministry of Information could adopt no better plan to stimulate *general* attendance on this masterpiece! We "open" all our big productions in America that way.

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

Good Lesson for Orchestra Leaders in Playing of "Hearts of the World"

By MONTIVILLE MORRIS HANSFORD

MANAGERS who find time hanging heavy on their hands while doing Broadway ought to drop in to see "Hearts of the World" and hear how a picture should be played by the orchestra. Just eliminate the orchestra, substitute your piano player and imagine how he ought to play all your pictures. The lesson is there. In fact, it would pay for some of our managers to give their leaders tickets and let them take a few lessons at the Forty-fourth Street Theater. The leader, Mr. Pesce, will explain the business to all comers. My remarks on the playing of this picture must not be taken too seriously, for there are certain conditions in even the biggest houses where the excellence of the Griffith creation couldn't be carried out. I refer to the lack of preparation from which most houses suffer. It is one thing to play a picture for a whole season and quite another to program a new one every week.

In the first place, the selection of music for pictures is a hectic affair; nobody gives it time enough, simply because there is not time to give. The picture business is a rapid one, and it must go on with a rush. The main thing felt when one hears the orchestra start off in "Hearts of the World" is that they have plenty of time. They give a feeling of repose. This comes from the players knowing the music and knowing what to do without having the conductor go crazy in an effort to keep them on earth. Would that there were fewer pictures and consequently more time to prepare them! Life and the picture business would be a different affair.

PICTURE BEAUTIFULLY PLAYED

The Griffith picture is beautifully played, particularly the comedy scenes of Dorothy Gish and her Monsieur Cuckoo. For her the theme is the old music hall song *Pretty Little Tonkin Girl*, and Cuckoo's is *Ciribiribin*. The love theme is the aria from "Mignon," *Knowest Thou the Land?* Other numbers used are *Babillage*, Herbert; *Kemmenoi* Ostrow; parts of the *Pathetique* symphony, Tschaikowsky; a few measures of the *Louise* aria, *Stay In Your Own Back Yard* and *Peek-a-boo*. Besides these there were many patriotic airs, hurries, furiosos, etc.

One of the best effects obtained is where the orchestra stops and nothing but a pianissimo trill is done in the tympani. This gives an unusual effect. This stunt, by the way, could be utilized much more by our local orchestras. It would not only produce the desired mood, but it would rest the other members of the band. In the selection of the numbers for this picture I could scarcely disagree with anything, unless it was one scene, or maybe two. When the Girl goes crazy and hunts for the Bridegroom on the field of battle the orchestra plays the "Lohengrin" *Wedding March* in plain harmony. It strikes me that this is too bald and not half suggestive enough. Of course, this plan is excellent for boneheads, but to the musician it gives a sense of an overdose.

It seems to me a better way at this scene would be to have the strings and wood-wind play a fantastic whispering, over which the horns could at intervals give out the "Lohengrin" theme in another key. All this should be played as softly as possible. Music of this nature would indicate the wandering of the Girl's mind, and the recurring nuptial thought would give the trend of her mind at certain intervals. I am rather pernickety about the playing of perfectly obvious things with perfectly obvious scenes. I can't stand to hear any wedding march played with picture weddings. Why? Well, it bores me. I may be wrong, but the Rivoli and Rialto rarely do it, and I take my hat off to them. It is just as well to play any other joyous tune, preferably a brilliant polonaise. It has become almost as tiresome to listen to the usual wedding marches as the "Tales of Hoffman" barcarolle whenever a water scene appears on the screen. Like eating with one's knife, it is not now done in the best society.

BAD MUSIC SELECTION

Another place in the picture I probably did not understand. There is a title just before the old musician plays tunes which, as I caught the title, revive old memories. He seems to be a very old man, or at least past middle life. It would be quite natural for him to be playing some old song, yet the violinist of the orchestra makes him play Drdla's *Souvenir*. This musician may have known this tune, but I doubt it. Here is an interesting point: Is it better to play in such a scene something the audience knows? Probably this governs the selection in many cases. However, I would strive for the most artistic use of music for the picture and not for the crowd. The crowd will come around in time. In the meantime do it right.

NO PLACE FOR ORDINARY TUNES

I mentioned a short time ago something about the picture business being a new art, and that it had called upon the older art of music to supply language for interpretation of its silences. Music for the great majority of features is far ahead of the picture. But a film like "Hearts of the World" goes music a few better, goes far ahead of it in some instances. This is one reason why I believe that in such a picture the perfectly obvious, musically, should be left out. Common, ordinary tunes have little place in such a production. Hence my remarks about the wedding march and the old fiddler's tune. To carry a picture like this the greatest music ought to be called upon, music worthy of the mission.

I remember a death scene in the picture where the orchestra plays *Abide With Me*. This is a great old hymn when sung in a prayer meeting or inside of a church. But it brought me clear down from great heights when I heard it started for this scene. The events that had gone before seemed to warrant a much bigger funeral dirge than this small hymn, for after all it is pigmy music compared to a few measures of the Tschaikowsky *Pathetique*. Of course, these are very high ideals for picture playing, but there is nothing like trying for the best. It is doubly worth while when one has a picture that will carry big stuff. What a chance for the musician when he has a film upon which he can lavish time and imagination!

PERSONALS

Manuel Klein is composing and arranging the musical setting for Commodore J. Stuart Blackton's propaganda picture, "The Common Cause," now in production.

George M. Rubenstein, assistant conductor at the Rivoli Theater, arranged the score for Florence Reed's new picture, "Wives of Men." He conducted at the opening of the picture at the Casino Theater, Sunday night.

James F. Thomas, formerly organist at the Broadway Theater in this city, has been resting at Manitou, Colo., prior to taking up his new place as organist at the Isis Theater in Denver, where he will manipulate what is said to be the largest orchestral organ in this country, it being equipped with four manuals and 150 stops. Mr. Thomas has been organist also at the Strand in this city and the Newark Theater.

William Moss, who was organist at the Church of the Messiah, Providence, R. I., has joined the ranks of the picture players and is presiding at the keyboard in the Modern Theater in that city.

A Stanley Douglas, formerly organist in the Heights Theater at 181st street, has been sent to Camp Meade, Maryland, where he is going through training for service with Uncle Sam.

Oliver W. Gushee, who played the organ in the Nemo Theater on Broadway, was disappointed in going abroad as an accompanist with the Y. M. C. A. He has been sent to the Naval Air Station at Bay Shore, Long Island, where he is acting as secretary.

Honor Wright Stewart of Atlanta has been selected to preside at the new $10,000 organ in the Tudor Theater in that city. Miss Stewart has played at a number of theaters on the Wells and Loew circuits, where she has delighted many hearers.

W. HENRY BAKER

Organist Colonial Theater, Richmond, Va. Mr. Baker is said to be the oldest organist for the theater, with regard to length of service, in Virginia. He played the first theater organ in Richmond

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STRAND—NEW YORK

Aria From "Barber of Seville"—Herbert Waterous' Patriotic Song

At the Strand the overture was from the *Barber of Seville*. To carry out the continuity, Alys Michot sang the celebrated aria from the same opera, *Una Voce Poca Fa*. A patriotic note was struck by Herbert Waterous in his singing of Oley Speaks' famous song, *When the Boys Come Home*. This has become one of the great favorites of the day, and it never fails to arouse an audience when delivered as Mr. Waterous gave it. The orchestra played well in the picture accompaniments. The organ solo was played by Ralph Brigham and Herbert Sisson.

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RIVOLI—NEW YORK

Gavotte From "Manon," With Exquisite Moonlight Scenic Settings

Selections from *Madame Butterfly* figured as the overture at the Rivoli last week, Erno Rapee conducting. It seems odd to hear the music of this opera, and to think what a hit it made when it was first sung here in New York. I suppose there are worshippers at its shrine even now, but it is beginning to sound frivolous. The orchestra played the scenic, which was a series of beautiful moonlight scenes, and then went directly into the *Gavotte* from *Manon*, with a stage setting of almost the same color as the scenes that had gone before. The effect was excellent, and John Wenger had designed a drop of great effectiveness behind the singer. This latter was Mlle. D'Espinoy, who seems to sing better every time she appears. Carlo Mejia,

(*Continued on next page*)

MUSIC SUGGESTIONS FOR FEATURES

"Riddle Gawne"

Open with neutral theme.
Title: Diamond Bar ranch, a polka.
T. Katherine Harkless journeying, a love song.
T. I've took a shine to, agitato.
T. That was murder, love song.
T. As the structure of doubt, an intermezzo.
T. I'm here on official business, rapid movement.
T. And with the night, a soft waltz.
T. A confession and the truth, slow minor.
T. A search through the night, intermezzo.

"The Girl Who Came Back"

Open with soft love song.
Title: Go easy with her, agitato.
T. She ain't the sort, a waltz.
T. Bayard is the very gink, a gavotte.
T. I don't want to be, slow reverie.
T. Refuge, an intermezzo.
T. We've found the real thief, a romance.
T. I've got the pearls hidden, rapid hurry style.
T. While the men are over there, a march to end.

"The Service Star"

Open with popular patriotic song.
Title: The biggest day, a march.
T. And here in Washington, a romance.
T. The lady's loyalty league, intermezzo.
T. In another wing, a waltz.
T. Tired from the strain, mysterioso.
T. As the days go by, love song.
T. Some day you'll know, dramatic.
Continue, going into hurry with action.
T. The death of fear, love song.
T. And John Marshall, a march.

"The Glorious Adventure"

Open with a southern song.
Title: The orphaned grand-niece, a romance.
T. And then one day, slow minor.
T. As everybody went visiting, a waltz.
T. Mrs. Bramwell and daughter, light intermezzo.
T. The Labor Union meeting, dramatic.
T. The Ward factory, slow, soft nocturne.
T. And a few nights, hurry, agitato.
Follow action with tempo.
T. You're a wonderful girl, an intermezzo.
T. And back amongst the memories, southern song.

"Bound in Morocco"

Open with a Spanish theme, sprightly.
Title: What did you say, Spanish waltz.
T. The Most High approaches, Gipsy march.
T. Oh, my baby, Oriental love song.
T. Now it was the law, a march.
T. Shoot him! agitato.
T. You have one minute, agitato.
T. You won't need this in New Haven, intermezzo.
All music used should have marked Oriental flavor.

"The Triumph of Venus"

Open with a big march.
Title: Dare not counsel me, a furioso.
T. Apollo, lord of music, Egyptian dance.
T. To him comes Cupid, rapid movement.
T. The mortal sculptor, an improvisation.
T. Within death's arms, a love song.
T. Diana with her maidens come to bathe, a lively dance.
T. Venus hears the death prayer, a serenade.
T. Goddess of Love, agitato.
T. Back in Olympus, another march.
T. The charm of Vulcan, a dwarf dance.
T. And sometimes on the earth, march to end.

"Wild Primrose"

Open with a caprice.
Title: When the evening comes, a nocturne.
T. Jack Winton, a quiet one-step.
T. In his stock market, an intermezzo.
T. Her mother, a slow minor movement.
T. In the wee small hours, mysterioso agitato.
Continue into dramatic agitato with action.
Mrs. Standish leaves, a caprice.
T. You won't, eh? dramatic andante.
Newton leaves, soft intermezzo.
T. Say, kid, who's the blonde? a waltz to end.

"The Firefly of France"

Open with French anthem.
Title: It all started the night before, a waltz.
T. It seemed a perfectly senseless, a barcarolle.
T. There may be something in the story, a gavotte.
T. In spite of appearances, a soft waltz.
T. I didn't sleep much that night, dramatic.
At fight, agitato.
T. Get something to break that door, soft melody.
T. It is for France, French anthem.
T. The girl loved the Firefly, hurries.
T. That was all I remembered, a waltz.
French officers approach, strain of Marsellaise.
Improvisation to end, patriotic.

"A Fool There Was"

Open with a slow ¾ movement.
Mrs. Schuyler takes child from Bara, dramatic agitato.
Title: Into the sunset of happiness, slow love song.
T. No, dear child, agitato.
T. Only a boy he was, Sir, slow minor.
T. The lure of the sea, a waltz.
T. New York, an intermezzo.
T. The return to New York, slow romance.
T. What is the matter? minor mood.
T. In a nearby hotel, a waltz.
Bara enters, rapid movement.
T. Oh, Daddy, I'm so glad to see you, waltz to end.

(*Continued from preceding page*)

a tenor, sang one of Halevy's arias from *The Jewess*, another classic that adds nothing to the motion picture business. Professor Swinnen played a march by Fetis for the organ number.

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RIALTO—NEW YORK

Herbert Fantasie Well Played—Selections From "You're in Love"

Nat Finston was at the conductor's stand last week at the Rialto. He led the orchestra through Victor Herbert's *American Fantasie*. This composition does not show Mr. Herbert at his best, as it was written a long time ago. However, anything that brings in a few national anthems goes through these days with a whoop. Friml's *You're in Love* selections brought forth applause, as these were most tuneful and well arranged. Lorrie Grimaldi sang a number from *Joshua*, by Handel, according to the program. But no one would have known from his singing what he was singing about; there was no indication as to the language he was using. Handel is probably not adapted to the motion picture business, anyhow; he is almost as dry as Bach. George Crook played the *Concert Overture* in C minor by Hollins as an organ solo.

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SAN FRANCISCO—THE CALIFORNIA

Japanese Settings for "His Birthright" Themes

The California Symphony rendered Sullivan's "Mikado" with the feature, Sessue Hayakawa in "His Birthright." A beautiful exterior stage setting of Japanese atmosphere surrounded the orchestra. Japanese lanterns were hung, with fireflies dancing in and out of the foliage. The curtain arose with the stage dark except for the lanterns and fireflies, the lights being increased gradually. The musical theme for the feature picture was "My Dreamy Little Lotus Flower," by Glick and Olman.

Edward Benedict, at the organ, played the song hits from "Up in the Air," the musical comedy which had its premiere at the Cort Theater Sunday evening. The selections were "On the Silver Strand," "There's a Big Soft Spot in My Heart" and "Vita, My Signorita." E. P. Russell, the assistant organist, rendered "Yokohama" and "The Rinkum Ditty Rag."

* * *

BUFFALO—HIPPODROME

Fourth Anniversary Celebrated by New and Elaborate Stage Settings

Shea's Hippodrome last week celebrated its fourth anniversary by augmenting its orchestra to 30 pieces and by the presentation of an elaborate new stage setting entitled "The Spirit of America." This setting has been in preparation for three months. A colonnade of majestic pillars support a stained dome and three openings closed in heavy velvet draperies, behind which are scenes at Niagara Falls, the Grand Canyon of the Colorado, and in the center the United States fleet steaming into New York harbor. The setting was received with uproarious applause at every performance. The new Hippodrome orchestra, under the direction of Alfred Moulton, is well worth the price of admission.

"The Unchastened Woman"

Open with minor theme.
Title: Mrs. Hildegarde Sanbury, light intermezzo.
Detective enters, dramatic tension.
T. Mrs. Murtha, romance.
T. Caroline decides to take a trip, theme.
T. The next morning, light caprice.
Knolleys receives letter, dramatic.
T. Your wife's being held up, theme.
T. What if there is a Mrs. Sanbury? slow, serious.
Knolleys and Sanbury enter room, theme.
Miss Madden enters, slow intermezzo.
Sanbury leaves, agitato.
Sanbury and Mrs. Knolleys enter, love song.
T. I demand to know your reason, dramatic.
T. Why, no, theme.
Mr. Sanbury enters, dramatic.
T. Anything else, theme to end.

"Kidder and Ko"

Open with soft, light caprice style.
Title: The Tin Plate King, agitato.
Kidder lying on ground, slow barcarolle.
T. A foray for food, mysterioso.
Kidder lies on floor, soft intermezzo.
T. After dinner that evening another same.
Kidder returns and enters house, cradle song.
T. And back at the old home, a soft waltz to end.

"Annexing Bill"

Open with a barcarolle.
Title: Give it away, a waltz.
T. Billy answers the call of distress, joyous intermezzo.
T. The changes made by Enid, a love song.
T. Billy's words to Pollit, slow andante, soft.
T. Well, Billy, come on, a slow waltz.
T. As the afternoon advances, an intermezzo to end.

"The Man Hunt"

Open with tuneful intermezzo.
Title: Ten years later, a caprice.
T. A year later, a waltz, soft.
T. Her first American at home, old style minuet.
T. The next afternoon, a caprice.
T. In this case, I wont, intermezzo.
T. I'm Winifred Jones, caprice.
T. At the end of two hours, an idyl.
T. Then, if you can't do as, slow minor.
T. No, thank you, a polka.
T. Do you want to marry me? caprice.
Lumbermen enter office, a hurry.
Food placed on table, a gavotte.
Betty leaves room, a hurry.
T. A few days later, caprice.
T. I'll do my best, romance.
T. At the end of an hour's, caprice.
Matches are compared, dramatic tension.
James reaches Betty, caprice to end.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Golden West "Cuff" Notes

Wandered through orange groves, having been directed by Glendale old maid in candy store to—"Oh, you mean the wild West feller? He's over there beyant, where y'hear the harses."

Listened—heard faint neighing through orange groves—scent of orange blossoms beautiful—reminded me of Nat Goodwin—sniffed vigorously—can't have enough of good thing—had enough all at once—direct breeze from corral—waded through droves of horses—struck the office.

Crude, but very typically Western dressing rooms across the way—heard stentorian voice singing—heart-throbbing love song—voice beautiful but untamed and untrained—song broke on high C and shout of welcome greeted me—Broncho Billy emerged—in full Western regalia—rough shirt—showing tremendous arms—chaps and spurs and guns—stick of grease-paint in one hand and huge cigar in other—wonderfully artistic hands, tempered like a woman's, but, my, what a grip!

G. M. Anderson (Broncho Billy) looks younger than ever—acknowledges to 35, but doesn't look it—introduced me to Ford I. Beebe—called him "The Goat"—said he was—does publicity and writes subtitles and interviews all undesirables that infest every studio—when Broncho wants to pass the buck he calls the goat.

Director Jesse J. Robbins shouting that he couldn't be kept waiting all day!

Broncho jumped on horse—off like the wind—followed with Percy Pembroke, assistant director, carrying megaphone and script—thrilling five-reeler being produced—great title to story—"Shootin' Mad"—typical Western street scene—saloon and dance hall—general store and sheriff's office—

"Shootin' Mad" will be a great picture—Eugene H. Jarvis (Broncho Billy's chief cameraman) says there's more real "stuff" in it than any "Western" he ever saw, and Eugene is some judge.

As Katterjohn Sees Stars

Monte M. Katterjohn, special writer at the Lasky studios in Hollywood and author of many of the money-making photoplay successes of the past three years, makes some interesting comments anent the star system.

"Let us admit that a picture must have a star, but let us consider the word from this angle—that it really means a 'star actor' or a 'star actress.' But why not a 'star author' or a 'star director'? These will supply the attractive element just as effectively as the player with a following, and in many cases will result in a more satisfying performance."

* * *

There's Many a Slip!

Alice Terry, who used to be Alice Rodier, of Washington Square Players fame, has returned to New York after a visit to her home in Washington. She arrived on Broadway only to learn that one of the O. Henry pictures in which she appeared had been shown at the Rivoli all of the previous week. And Alice had planned to take her friends to see it.

* * *

Take Me, Take My Trainer

Spike Robinson, the lightweight pugilist who keeps Douglas Fairbanks in such prime physical condition by punching the film favorite in favorite places, has volunteered to go with Doug Fairbanks anywhere he is sent, if the Government will accept his services. It's a treat to watch Spike's eyes blaze when someone mentions the Kaiser!

* * *

Charlie Plays the Violin

Charlie Chaplin, like Sherlock Holmes, in his off moments plays the violin. He likes plaintive music, and his friends say he is practising a love song and they are wondering why. The rumor of his engagement to Mildred Harris is persistently denied.

* * *

Save Me! Save Me!

Vera Steadman, one of the pretty girls of the Mack Sennett forces and a world famous swimmer, has been invited to give a course of lectures on life saving at a California university.

It's a Studio, Not a Zoo

Oscar Apfel is directing Montague Love and Barbara Castleton in "The Driving Power," a story of northern Canada. Several animals are used for atmosphere. A sheep, a rat, fox and a wolf were among those we saw at the studio, and when Mr. Apfel inquired for the lions, which had been delayed, those present suddenly recalled previous appointments at other studios. Mr. Apfel is evidently a fiend for detail.

* * *

Re-engaged by Drews

Tom Bret, the film author and title writer, was requested recently to suggest a title for a film dedicated to the income tax. Mr. Bret immediately suggested, "Take it from me, they will take it from you." Be it comedy or drama, Tom is never at sea for an appropriate title, which accounts for the fact that he has been re-engaged by Mr. and Mrs. Sidney Drew to write titles for their comedies for another year.

* * *

Henderson's Antique Set

Director Dell Henderson has the main stage at World Peerless Studio set with nearly $40,000 worth of antique furniture. The scene is the reception hall and drawing room of an old English mansion. Carlyle Blackwell and Evelyn Greeley are the leading characters. "Allies" is the name of the picture. Technical Director Victor Palmentola is responsible for the set.

* * *

A Thing of Beauty

Mack Sennett has found a new beauty in a little California girl, whose screen name is Virginia Warwick. Virginia was attending a finishing school in Los Angeles when she heard the call of her art—at least, she thinks it was some such sound. Anyhow, she forsook French irregular verbs to become a motion picture actress. Miss Warwick is an athletic star in addition to being a beautiful girl. In boarding school she was captain of the basketball team and a wonderful swimmer.

Jackies Interrupt Johnson

An aviator doing scout duty off the coast of Massachusetts last week noticed a ship sinking and evidently in distress, and notified the nearest naval station immediately and a number of patrol boats were soon on hand. Director Tefft Johnson of the World Peerless Film Company explained that he was simply making a few scenes for his latest production, "Snug Harbor." A hurried trip to Boston procured the necessary papers and Tefft continued with his work, but was mighty glad to get away from Marblehead with several thousand feet of valuable film which Uncle Sam got merely for the asking.

* * *

Reception for Marin Sais

Marin Sais, who is playing opposite Sessue Hayakawa in his current production, is eagerly awaiting a long promised reception which is to be tendered in her home town, San Rafael, near San Francisco, when she goes there on a short vacation on the completion of the picture.

* * *

Such Is Life

Nora Cecil, the character woman and comedienne, who usually plays old maid parts so well that one feels certain that she must be a genuine man-hater, has just returned from Marblehead, where she was again cast as an old maid in Tefft Johnson's latest production, "Snug Harbor." She and her husband have purchased a comfortable little home.

* * *

Nell Shipman Honored

Nell Shipman was the guest of honor at the screening of her picture, "A Gentleman's Agreement," when the Greater Vitagraph Company showed it for the Women's Club of Los Angeles. She made an address and received a vote of thanks from the club. Miss Shipman also was a guest at a Red Cross reception and afternoon tea at the Kinema Theater. She has the stellar role in a propaganda picture, "Tired of Giving," just completed.

Mary Anderson, leading woman with Fred Stone in "Johnny Get Your Gun" (Paramount)

Henry King, director, looking American film for locations

Charles Ray (Paramount star) enjoying the fishing at Catalina Island while holidaying

PICTURE ACCESSORIES

A VISIT TO "HEARTS OF THE WORLD"

By M. M. HANSFORD

Griffith Gives Audience Credit for Intelligence—Found Clear Message in Film

YOU remember I said last week I was going to see "Hearts of the World." Well, I did. It took some preparation, I will admit, but I got there. The process was interesting. First I went into the Forty-fourth Street Theater lobby and looked over those fine photographs which line each side. I went up one side and down the other. I saw a man leaning up against the door of the box office. He looked promising, so I asked him where the publicity director was. Of course, a regular motion picture writer would have known all this, but I didn't. He said Mr. Long, Longacre Building. I almost said "Quit your kidding!" But I remembered that anything is possible in New York. I had fifteen minutes to get out of there and to the top of the Longacre Building and back to work. I read signs on the board until I came to the one I thought I wanted. I got into the wrong room, quite naturally, and the man said: "Oh, yes, you want 'Hearts of the World' office, seventh floor, room 720." Fourteen minutes had gone, but I still was game. I sought 720. I had a sort of theatrical shock: The door was open! You know, it is easy to bang on a closed door, but it certainly takes nerve to enter an open one. Mr. Long was out; back tomorrow. I consoled myself with a glass of Huyler's and was jacked up by the boss for being late. So the next day at 5 I went up to 720 again. Mr. Long out, back in four minutes. Here was another setback. What man connected with the theatrical business ever came back in four minutes? Just to humor the office I pulled out my watch, and at exactly 3 minutes 58 seconds footsteps were heard in the hall. I never saw Mr. Long before, but something told me that those were his feet. You see it was all just like they do it in pictures; the Something that told me was the same Something used when the heroine is in a bad way. And I met Mr. Long. I may be wrong, but I have almost reached the conclusion that when you meet men who are really doing things in this world, they turn out to be mighty fine chaps. Not at all the cranks that one is often told about. And Mr. Long was just that sort, clear and quiet. He said "Go see 'Hearts of the World,'" and I went.

PLEASED WITH USHERESS

I realize just as much as you do that I shall fail when I try to tell the effect "Hearts of the World" had on me. Before I got into the theater I kept saying over to myself, "That's a big title." To fill a title like that is a big job. Things started right in the lobby when the girl-usher spoke to me in a voice that smacked of the Ibsen student, or possibly the reader of Meredith; I hung around and had her point out my row to me just to hear her talk. I came very near asking her how she had enjoyed "The Research Magnificent." She was not a member of the gum-chewing brigade. So I started off in good style, and happy.

When the orchestra began I said to myself, "At last!" Then as the picture unfolded I began to check up points where a master hand had to do with it. I settled back to endure interminable flashbacks, but I was surprised to find that Griffith used only a few seconds for this method of reminding one that the couple were still at the old garden gate. Others take most of the afternoon to get points like this firmly established. Griffith gives his audiences some little credit for brains, I must say. His flashbacks were easy and comfortable. As a result the picture, while of good length, does not drag. It carries one along with a sweep. And before you know it you are living the picture.

I asked a prominent New York singer if she had seen "Hearts of the World." "Yes," she said, "and came out a wreck." This to me is the highest that can be said about a picture, a play or a symphony. Somebody described going through Mahler's Fourth Symphony as having *lived* through it. And that is the way with Griffith's picture; it is a thing to be lived.

SCENE WELL WORTH SEEING

It is good to see a picture where the characters have time given them to develop a mood. I can imagine in the ordinary picture the director saying "Now you have one hundred feet in which to get acquainted, fall in love, clinch and break away." At least this is the way most of them impress me. I know it cannot be done in a short film, but why not fewer, longer and better?

Where the Boy and Girl stand together and gradually feel breaking over their minds just what war is going to mean to them, this little scene is worth going to see. You don't get the feeling that the hero has got to make a run for the corner to catch his car. In fact, he seems to have plenty of time, and the longer they stand there the surer you are that you will eventually reach for your handkerchief. If they had hurried, my Chinaman would have been one handkerchief short in this week's laundry bag. By the time I had got that far with my emotions I didn't want to go out on Broadway after the show.

And I fell to wondering how persons around me could carry on conversations about everyday affairs. I heard a hefty lady on my left say "I don't believe she took them in off the fire escape." She couldn't get rid of a world that I had forgotten all about. I was much peeved by this. Of course, I never applaud anything. I'd rather pass over a five-dollar bill than have to clap my hands as an indication of enjoyment.

I don't enjoy mental things from the muscular standpoint. I am sorry other people have to. I have always been this way, from childhood, so there's no use saying anything about it. Applause worries me, although I realize that it is a great theatrical asset. To applaud "Hearts of the World" strikes me much the same as throwing fire-crackers into a volcano, but I know I'm inhuman about such things.

When I came out the lady with me said, "Do we have to go back to this?" She pointed out to Broadway and included two Irish cabmen and one Family Entrance. I said we would have to; yea, even to tackling the underground monstrosity presided over by Mr. Shonts. Our only consolation was the fact that the moon was full and the sky clear.

STILL HAS CHILDHOOD THRILLS

Thus it was that I came to see this great picture, and I'm just as far away from telling you how it impressed me as when I started. But I said that when I began. It wouldn't do to tell my inner feelings about it, because picture people are a hard-hearted lot and they might laugh. My first theatrical experience was pulling up the curtain in our "Opry House" down home for the first act of a play called "Fog's Ferry." It had a thrilling piece of realism in it: a boat rowed across a river. I contracted a set of thrills at that time which have stuck to me ever since.

I am a weeper at plays and other heart-rending accomplishments. I can cry as naturally as the yowling infant across my court, who has let loose ten times in the last half hour. There is no use denying it, for if you went to a play with me you'd get up and go out in disgust. But I enjoy it. I can cry through three acts, go out after the show, have a couple of beers and go home thoroughly imbued with the notion that life, after all, is worth living. And that is just the way with Griffith's wonderful picture. I did all this, minus the beers. I came out with the feeling that life was beautiful after all. Now you know all about it; that's just the way I felt.

UNABLE TO DO IT JUSTICE

The strange thing about this picture comes out when I ask picture men if they have seen it. One or two have been there more than once. But the strangest thing is that when they say yes they stop right there. They don't go on and qualify and say "Oh, yes, if this or that scene had been done differently it would have gone better"; no, they have to stop. And what is the reason? Yoicks! They have met something that gets beyond their fountain pens. Big things break away from ordinary street talk.

Mere praise of this picture would not do it justice; a bigger medium is needed. One doesn't go home and write a lot of palaver about a creation like this over night. It requires some little thought to get at the matter. And when you get at it you don't see much reason for saying it. It's just like the applause business; you ask "What's the use?" The best you can do is to take off your hat, look the moon in the face and say "It's a great world, after all, for hearts."

INSTALLATIONS

Mountain-Plains Theater Supply Co.—Simplex Projector: Earl H. Greenbalgh, Ferron, Utah.

G. A. Metcalfe—Brass lobby frames: Theater Visalia, Visalia, Cal. Power projector with Excelite equipment.

Lyon & Healy—Fotoplayer: American, Evansville, Ind.; R. A. Goshorn, Hastings, Mich.; Trier ballroom, Fort Wayne, Ind.

H. A. Johnson Co.—Power 6B: American Theater, Sunnyside, Wash. (2); Paramount-Artcraft Exchange, Seattle, Wash.; Power 6A: Rex Theater, Tacoma, Wash.; Charleston Theater, Charleston, Wash.; Simplex S: Wenatchee Theater, Wenatchee, Wash.

. . .

Cleveland's Alhambra Open

The Alhambra Theater in Cleveland opened last Sunday after being closed five weeks for repairs. A balcony was installed which will accommodate 400. This makes the seating capacity of the house 1,600. All of the seats were filled at each of the five performances on the opening day. The attraction was "To Hell With the Kaiser."

. . .

Omaha's Strand Like New

Closed for several weeks, the Strand Theater, Omaha, Neb., was reopened a week ago, showing "My Four Years in Germany." Over $15,000 was spent in redecorating, rearranging and renovating the theater. Patrons were struck by the vast improvement which had been wrought by Manager H. M. Thomas. A new departure from motion picture theater practice in Omaha was made in the use of a fifteen-piece orchestra, under the direction of Harry Silverman. The Strand now has an orchestra equalling those in any of the legitimate theaters of the city.

. . .

Improve Albany Theater

The Colonial Theater in Albany, which is located in the West End and is one of the largest houses in the Capitol City devoted exclusively to screen productions, is closed for the purpose of making extensive alterations and improvements. This is the first time the Colonial has been closed since it opened under the present management.

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Ambassador Gerard Said:

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"**Fortunately, they cannot propaganda** this country as they can Russia, because we have great publications that go all over the country and have unified the whole country and the whole continent. **That is why I am against the postal zone law passed in the last Congress** putting an extra tax on papers sent from the cities where published.

"They forget that, whether these publications go from Philadelphia, from San Francisco, or from Chicago, it is the exchange of these papers from and to all parts of the country that makes one universal, united America.

"They unify the sentiment, and that is worth far more in this war than the small amount of extra postage which the Government will obtain."

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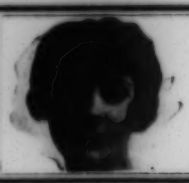

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Tells About the People on the Screen—Page 378

On the Trail of Hits

(*Continued from page 355*)

one expects her to," replies Albert. "She will merely walk through the role of a Yiddish waitress!" "Yes, but she will walk funny, remember that," counters Al. And so we get "Why Worry?"

It happens in this instance, however, that the Messrs. Goodman and Glass, expert and clever though they are, have failed to fashion a very consistent mixture of German spy melodrama and Second avenue farce, and the play's future is slightly clouded. Just now it seems very much up to F. Brice and the Avon Comedy Four, who assist her.

. . .

ARTHUR HOPKINS was also among the August producers this year, and Mr. Hopkins is another who, pinning his faith to a novelty, will risk all he has to risk on it. Treading the paths that others have trod holds no attractions for this young man. As a result he does not grow richer year by year, but we doubt if any of the others get more joy out of their work. "A Very Good Young Man" is a new comedy by a new author about a locale strange to Broadway theatergoers. Greenpoint and East New York lie just over the bridges that tie Manhattan to the Borough of Brooklyn, mother of the comedians' surest joke, but Broadwayites know these suburbs only as places they have read about or driven through by mistake. Therefore Martin Brown's comedy rather mystified them its opening night, though I hear it is going very well now.

George Broadhurst, who believes in farce and has believed in it ever since the success of "What Happened to Jones" took him away from a broker's clerkship in Chicago, has offered two this early in the season—one with music and one without. His last week's contribution is that with music, "He Didn't Want to Do It," which has left the way clear for the punsters. Whether George should have done it or not remains to be seen. Personally, he is quite satisfied.

. . .

AUGUST is a typical Hippodrome month. The children are still out of school, and if it were not for the children there would be many a profitless week at this big theater. "Everything," which is Captain Dillingham's current offering, is the usual succession of big scenes, with De Wolf Hopper to fill in the spaces, and Mr. Hopper is a good filler. The comedy element this year is rather weak and is being built up by degrees. Hippodrome comedy is always in the booking rather than in the book.

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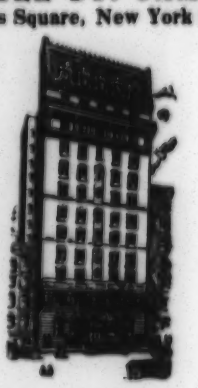

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STEIN'S MAKE-UP

FOR THE STAGE FOR THE BOUDOIR

DATES AHEAD

DRAMATIC

Allegiance (Wm. Faversham and Miss Elliott): N.Y.C., Aug. 1—indef.
A Very Good Young Man (Arthur Hopkins): N.Y.C., Aug. 19—indef.
Blue Pearl (Messrs. Shubert): N.Y.C., Aug. 8—indef.
Charley's Aunt (Miller and Risser): Newport News, Va. 2-3, Norfolk 4, Fredericksburg 5, Petersburg 6, Richmond 7.
Double Exposure (Selwyn and Co.): N.Y. C., Aug. 27—indef.
Everything (Charles Dillingham): N.Y.C., Aug. 22—indef.
Eyes of Youth (Messrs. Shubert and A. H. Woods): Chicago, 18—indef.
Friendly Enemies (A. H. Woods): Chicago., July 8—indef.
Friendly Enemies: N.Y.C., July 22—indef.
Friendly Enemies (A. H. Woods): Boston, Aug. 26—indef.
Garden of Paradise (Russell Janney): Chicago, 12—indef.
Getting Together: N.Y.C., March 18—Aug. 31.
Keep Her Smiling (Richard Walton Tully): N.Y.C., Aug. 5—indef.
Lightnin' (Winchell Smith and John Golden): N.Y.C., Aug. 26—indef.
Little Teacher (Cohan and Harris): N.Y. C., Aug. 30-Sept. 7.
Little Teacher (Cohan and Harris): Kansas City, Mo., 1-7.
Lombardi, Ltd. (Oliver Morosco): Chicago, Aug. 13—indef.
Parlor, Bedroom and Bath (A. H. Woods): Boston, Aug. 19—indef.
Polly With a Past (David Belasco): Chicago 2—indef.
Robson, May, Boston Aug. 19—indef.
She Walked In Her Sleep (George Broadhurst): N.Y.C. Aug. 12—indef.
Sunny South, Rochester, Vt., 2, Barre 3, Montpelier 4, Swanson 5, Cornwall, Ont., Can. 6-7.
Tailor-Made Man (Cohan and Harris): Chicago, Aug. 26—indef.
Three Faces East (Cohan and Harris): N.Y.C., 13—indef.
Tiger Rose (David Belasco): N.Y.C., Oct. 3, 1917—indef.
Turn to the Right (Winchell Smith and John Golden): Chicago, Aug. 18—indef.
Under Orders (A. H. Woods): N.Y.C., Aug. 20—indef.
Where Poppies Bloom (A. H. Woods): N.Y.C., Aug. 26—indef.
Woman On the Index (George Broadhurst). N.Y.C., Aug. 20—indef.

MUSICAL COMEDY

Fiddlers Three (John Cort):
Going Up (Cohan and Harris): N.Y.C., Dec. 25, 1917—indef.
Going Up (Cohan and Harris): Detroit 2-7.
Have a Heart (Henry W. Savage): Montreal 2-7.
Head Over Heels (Henry W. Savage): N.Y.C., Aug. 20—indef.
He Didn't Want to Do It (George Broadhurst): N.Y.C., Aug. 20—indef.
Jack O' Lantern (Charles Dillingham): Chicago Aug. 31—indef.
Maytime (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
Odds and Ends (Jack Norworth): Chicago, May 1—indef.
Oh, Look (Carroll and Sheer): Chicago, Aug. 6—indef.
Passing Show of 1918 (Messrs. Shubert): N.Y.C., July 25—indef.
Rainbow Girl (Klaw and Erlanger): Chicago, Aug. 25—indef.
Why Worry? (A. H. Woods): N.Y.C., Aug. 23—indef.
Ziegfeld Follies (F. Ziegfeld, Jr.): N.Y.C., June 18—indef.

PERMANENT STOCK

Akron: Colonial Theater.
Altoona: Lakemont Theater.
Boston: Castle Square Theater.
Lexington Park Theater.
Brockton: Hathaway's Theater.
Brooklyn: Fifth Avenue Theater.
Chicago: Avenue Theater.
Great Northern Theater.
Cincinnati: Empress Theater (Musical).
Cleveland: Euclid Avenue Theater.
Columbus: Keith's Theater.
Olentangy Park Theater.
Dallas: Cycle Park Theater.
Dayton: Lyric Theater.
Denver: Denham Theater.
Detroit: Garrick Theater.
Duluth: Lyceum Theater.
Fitchburg: Whalom Park Theater.
Grand Rapids: Orpheum Theater.
Hamilton: Savoy Theater.
Hartford: Palace Theater.
Poli's Theater.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
La Crosse: La Crosse Theater.
Lawrence: Colonial Theater.
Emerson Theater.
Los Angeles: Morosco Theater.
Mason Theater.
Lynn: Central Square Theater.
Milwaukee: Majestic Theater.
Moose Jaw, Can.: Sherman Theater (Musical).
Newark: Olympic Park Theater.
New Bedford: New Bedford Theater
New Haven: Poli Theater.
New York City: Lafayette Theater.
Dixon's Third Avenue Theater.
Oakland: McDonough Theater.
Ye Liberty Theater.
Paterson: Lyceum Theater.
Perth Amboy: City Theater.
Perth Amboy: City Theater.
Portland, Me.: Jefferson Theater.
Portland, Ore.: Oak's Am. Pk. Theater.
Providence: Keith's Theater.
Rochester: Lyceum Theater.
Salem: Empire Theater.
St. Paul: Shubert Theater.
Saginaw: Jeffers Theater.
San Diego: Strand Theater.
Gaiety Theater (Musical).
San Francisco: Majestic Theater.
Springfield: Poli's Theater.
Washington: Howard Theater.
Waterbury: Poli Theater.
Wilkes-Barre: Poli Theater.
Winnipeg: Winnipeg Theater.
Youngstown: Idora Park Theater.

THE BROADWAY TIME TABLE

FOR WEEK ENDING SEPTEMBER 7.

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	Keep Her Smiling	Aug. 5	40
Bijou	Double Exposure	Aug. 27	16
Broadhurst	He Didn't Want To Do It	Aug. 20	15
Geo. M. Cohan	Head Over Heels	Aug. 29	13
Cohan and Harris	Three Faces East	Aug. 13	23
Eltinge	Under Orders	Aug. 20	15
44th Street	Hearts of the World (film)	April 5	346
48th Street	The Woman on the Index	Aug. 29	13
Gaiety	Lightnin'	Aug. 26	17
Harris	Why Worry?	Aug. 23	19
Hippodrome	Everything	Aug. 22	29
Hudson	Friendly Enemies	July 22	56
Liberty	Going Up	Dec. 25, 1917	307
Longacre	The Blue Pearl	Aug. 8	36
Lyric	Maytime	Aug. 16, 1917	446
Maxine Elliott	Allegiance	Aug. 1	44
New Amsterdam	Ziegfeld Follies	June 18	96
Playhouse	She Walked in Her Sleep	Aug. 12	32
Plymouth	A Very Good Young Man	Aug. 19	16
Republic	Where Poppies Bloom	Aug. 26	8
Shubert	Getting Together	June 3	105
Winter Garden	Passing Show of 1918	July 25	63

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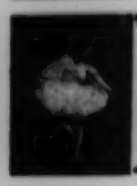

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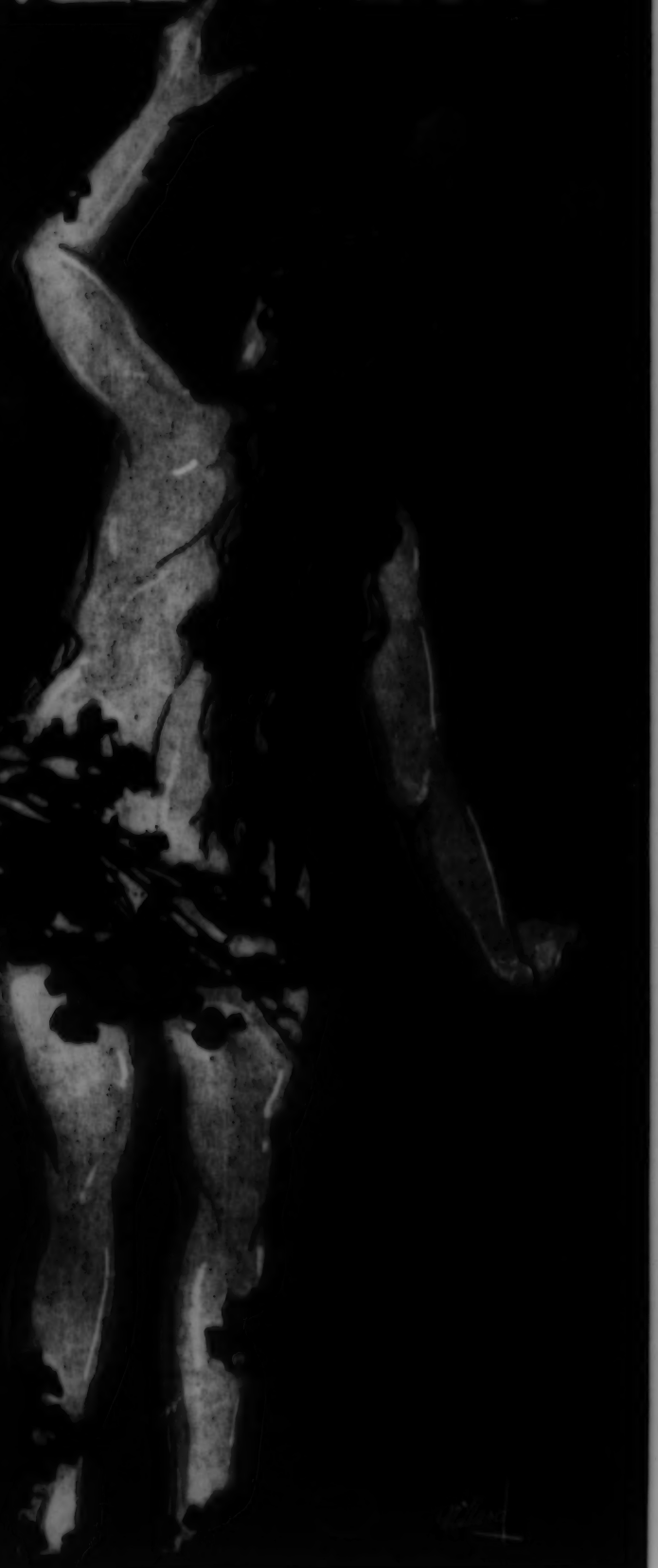

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